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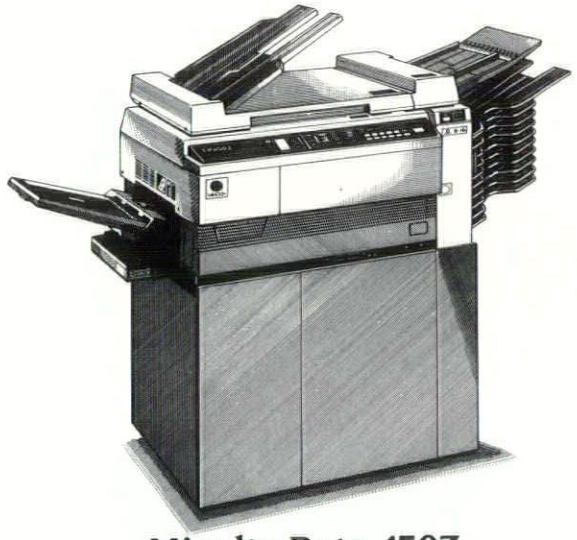
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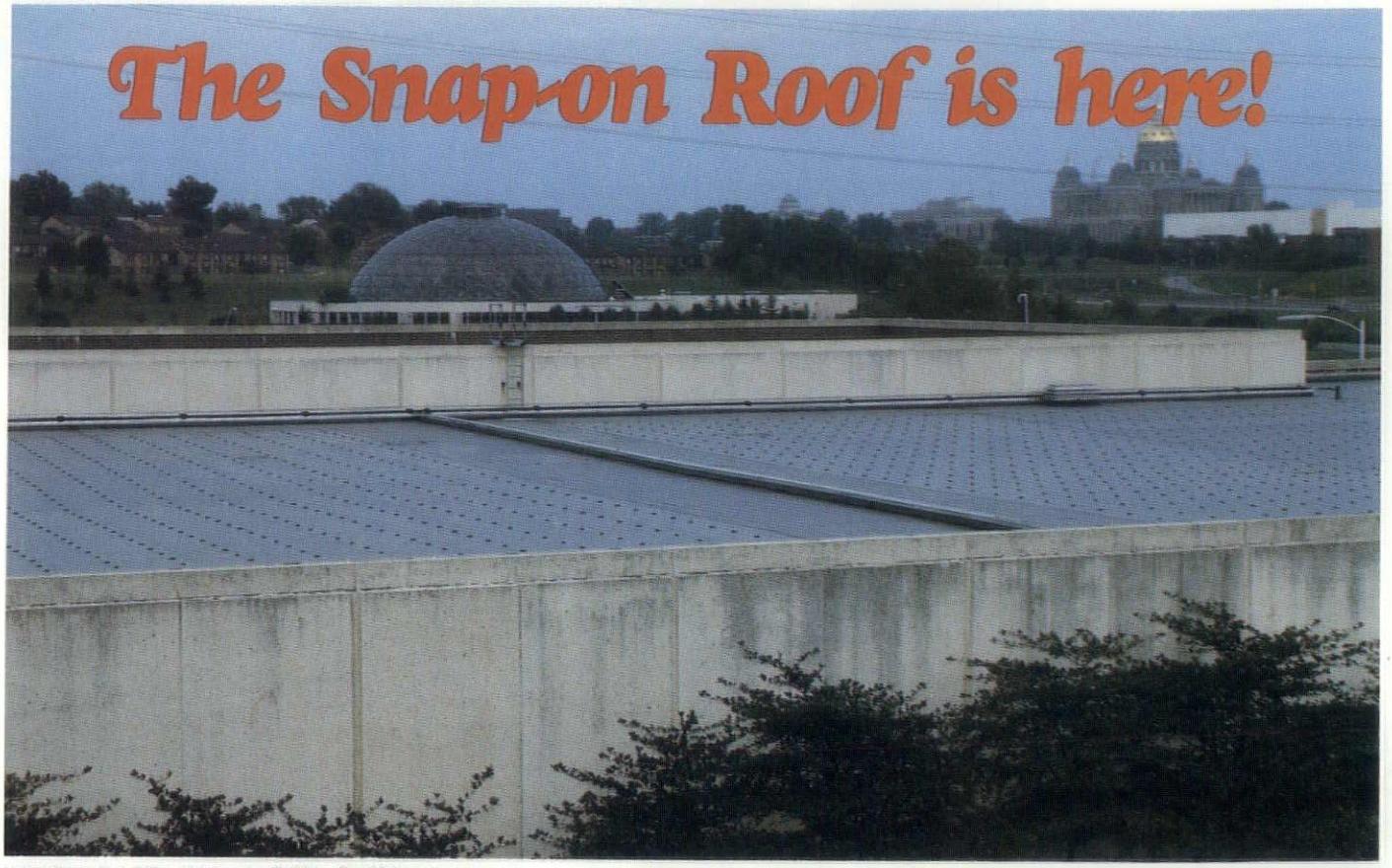
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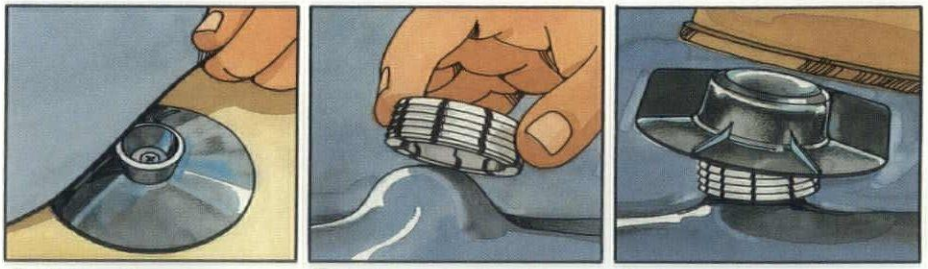


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Iowa Architect

VOLUME 31 NUMBER 4



Cover
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Farshid Assasi

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The Iowa Architect is the official publication of the Iowa Chapter, American Institute of Architects. It is published bi-monthly by Connie Wilson Design, 733 19th Street, Des Moines, Iowa 50314. EDITORIAL OFFICES: IOWA ARCHITECT, Iowa Chapter AIA 512 Walnut Street, Des Moines, Iowa 50309, (515) 244-7502. ADVERTISING AND CIRCULATION: Connie Wilson Design, 733 19th Street, Des Moines, Iowa 50314, (515) 280-3068. NOTE TO SUBSCRIBERS: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. SUBSCRIPTION RATE: $12 for one year. $2.00 for single issue. Reproduction of this material by any means without the permission of the publisher is prohibited.

Greetings from the Iowa Architect to New Friends and Old

Some of you will be reading the Iowa Architect for the first time with this issue, and may wonder what it's all about and why it has appeared in your mailbox.

Others will have been receiving the magazine for some time, and may be wondering about its new look and improved content.

We want to bring you up to date. . .

The Iowa Architect, which is more than 25 years old, is an official publication of the Iowa Chapter, American Institute of Architects. It is published six times yearly.

The magazine has three equally important purposes: to increase awareness of the built environment among the general public; to keep those within the design and building related professions informed of what is being planned, built or improved in Iowa or by Iowa architects; and to promote good design.

With this issue, the Iowa Architect will be received by over 5600 people including architects in Iowa, Kansas, Nebraska, Missouri, Oklahoma and Wisconsin; interior designers; graphic designers; engineers; builders; manufacturers; hospital administrators and many others. It will go to high school and college libraries, banks and law offices. We're proud of what's happening in Iowa, and we want people whose opinions we value to be aware of it!

In recent months the Iowa Architect acquired a new publisher and a new look: more colorful, more informative, and — we hope! — more enjoyable. That's why we've added so many of you to our mailing list, and why we're committed to continuing improvement.

If you have any comments about the magazine please write to Iowa Architect, 512 Walnut, Des Moines, Iowa 50309.

We hope you are as pleased to be receiving the Iowa Architect as we are to be sending it to you.

Sincerely,
The Editorial Board
Iowa Architect Magazine

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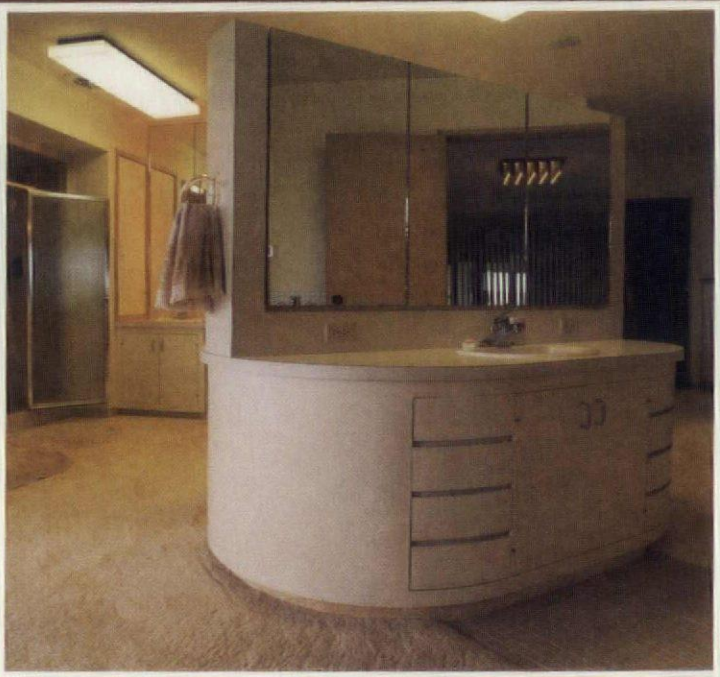
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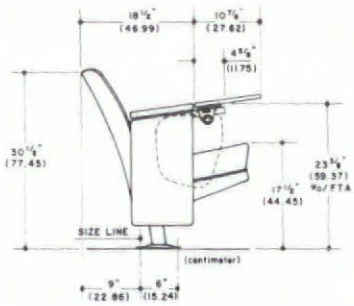


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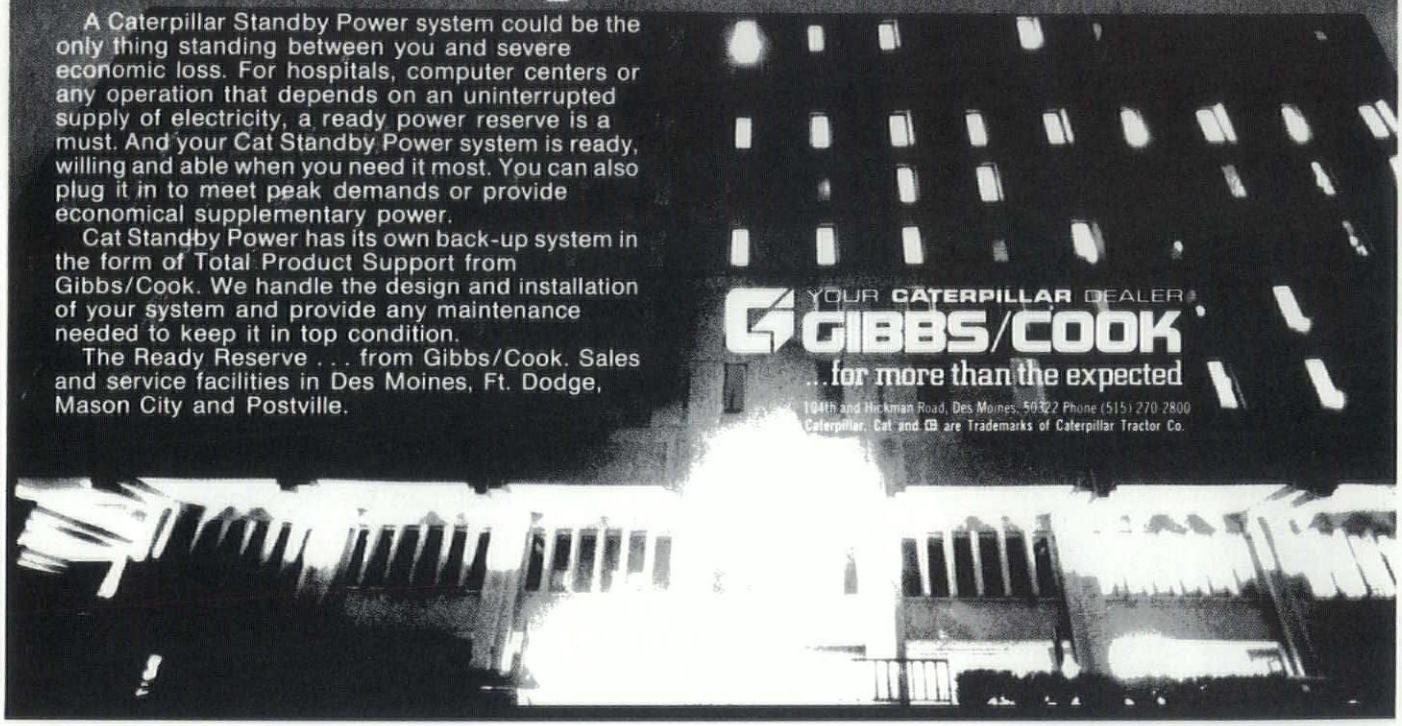
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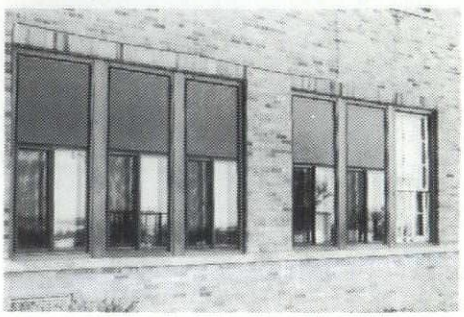
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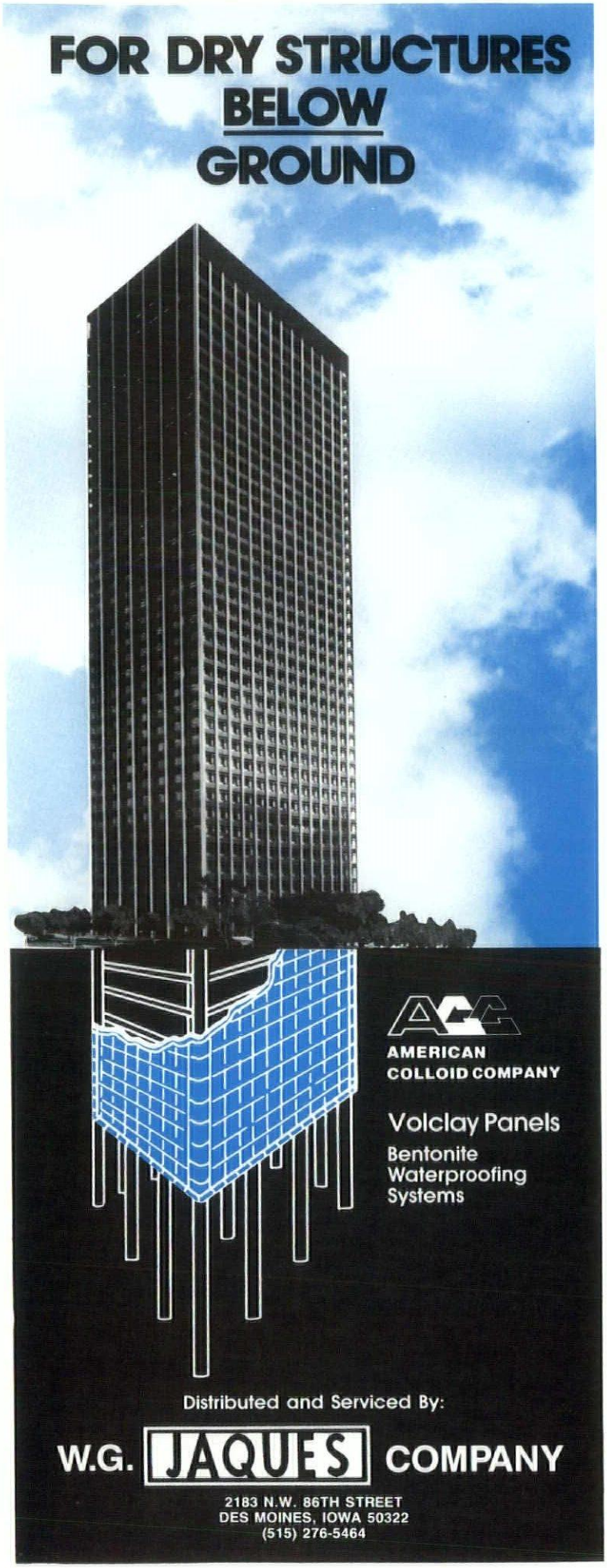
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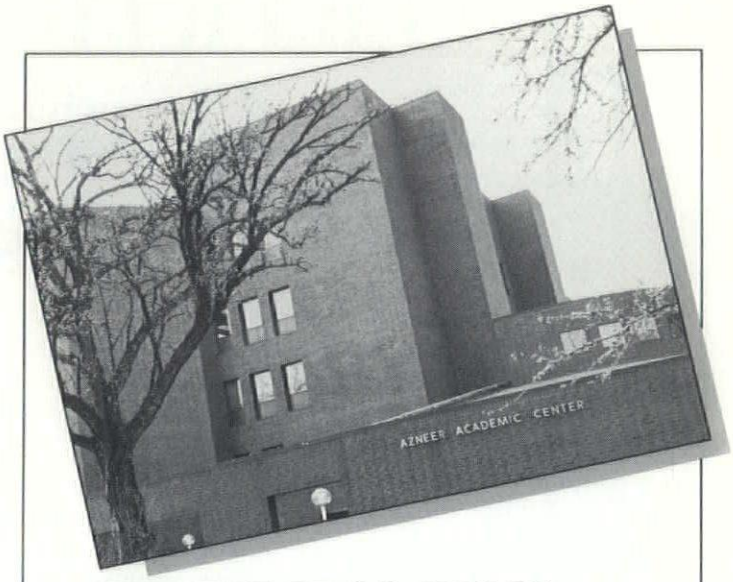
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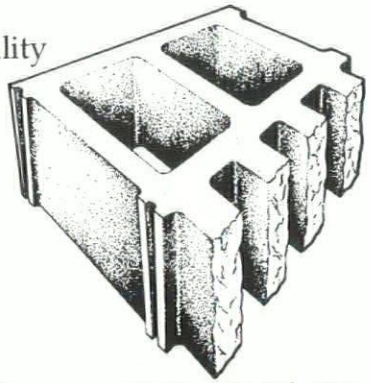
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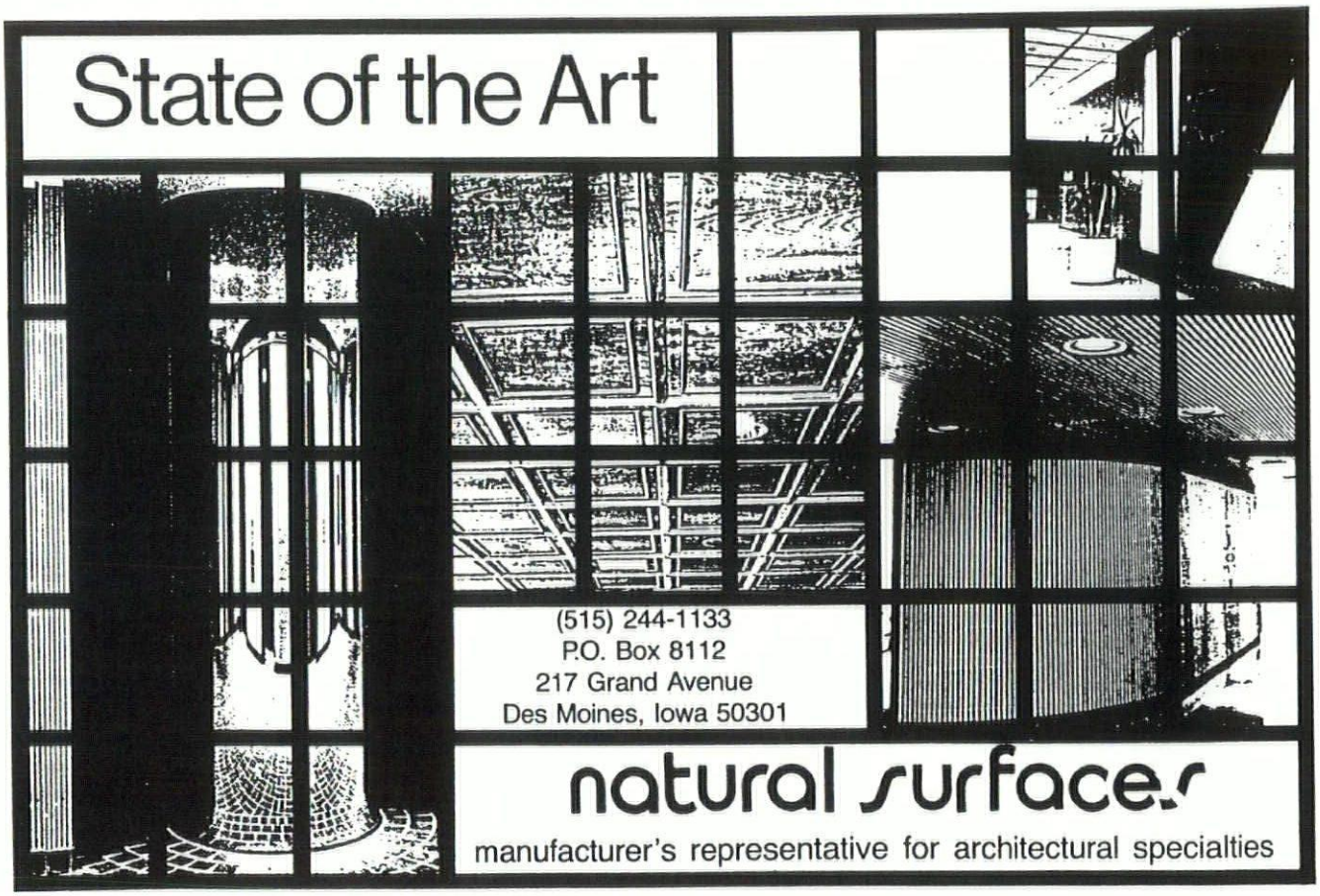
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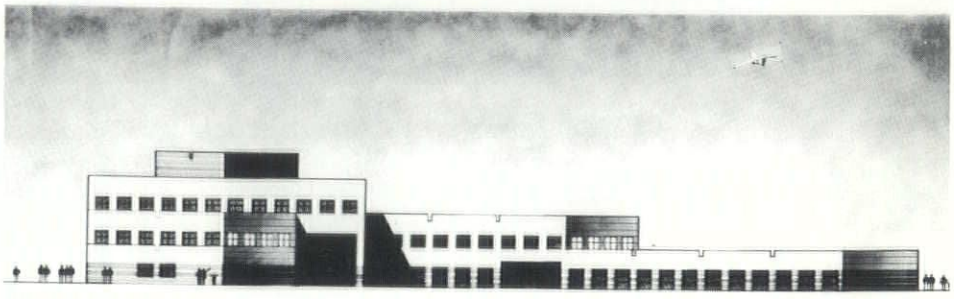
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Capitol Center III
Shiffler Frey Baldwin Architects P.C. have designed Capitol Center III now under construction. The 65,000 square foot building will complete the three block 170,000 square foot urban redevelopment project on Des Moines' east side.

The project was started in 1982 and is not scheduled to be completed until 1987. Interest has been so great that the third building is being built 2 years earlier and 50% larger than originally planned. It will be a variation on the banded red brick theme used on the first two buildings seeking to both extend the existing context and maintain its own visual identitity. The building is scheduled for completion in May 1985.



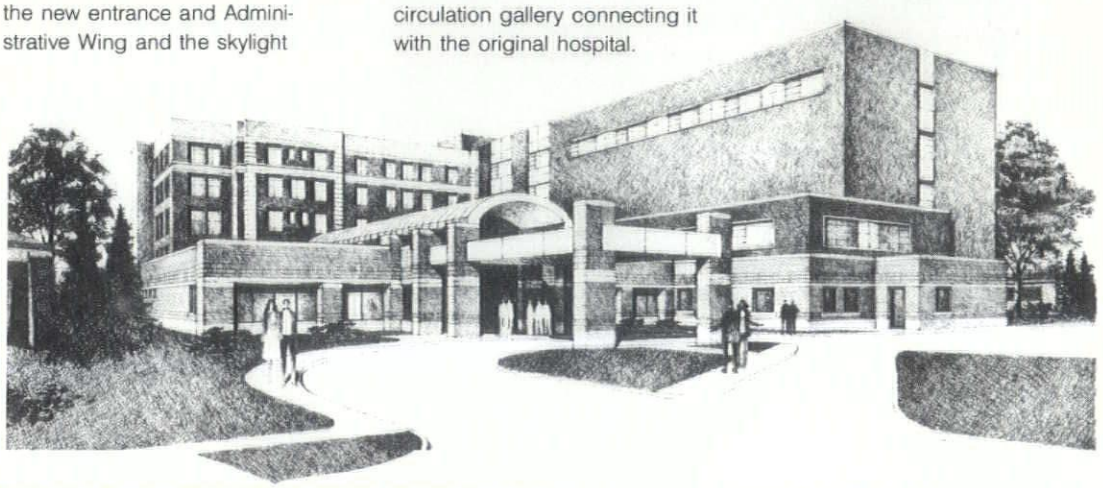
Adaptive Reuse of Historic Mississippi River Mill
Construction is underway on the restoration and adaptive reuse of Potter's Mill, located on the Mississippi River at Bellevue, Iowa. Bussard/Dikis Associates are working with the owners, Dr. and Mrs. Daryll Eggers, to preserve the original character of the structure, while adapting for its new use as a restaurant and lounge. Built in 1843, Potter's Mill is one of the oldest wood frame mills in Iowa. Its hand-hewn oak and walnut timber columns and beams will remain exposed as they were originally, when the structure housed a flour mill. Substantial completion of the 13,000 square foot project is scheduled by late Novermber, 1984.



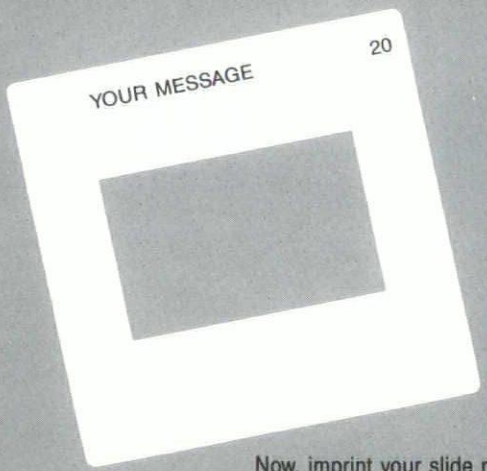
Paulina Community Center
Architects Collaborative of Spencer has been commissioned by the City of Paulina to design a 6100 square ft. Community Center. The building is divided into two distinct areas, the city functions and the community center functions. The connection is a common entry lobby area. The axis translation emphasizes distinct functions of the building, draws attention to the entry, and turns a facade toward the downtown business district, while drawing a relationship of common entry from the street and parking lot. Raising the building on a plinth and the colonade gives a governmental appearance to the center by mocking these classical elements. False front gable ends recall detailing of existing buildings in the area. An 8x8 masonry exterior will cover a steel frame building with current costs scheduled at $230,000.



Allen Memorial Hospital
Construction has begun on a major renovation and expansion of Allen Memorial Hospital in Waterloo. Designed by Thorson-Bromstroslan/Architects, this represents phase 2 of a major development plan for a 300 bed hospital. The $8.5 million project includes a five story patient wing addition, new Intensive Care and Ambulatory Surgery Departments, a new Administrative Wing with public services and renovation of existing patient rooms. Illustrated here is the new entrance and Administrative Wing and the skylight circulation gallery connecting it with the original hospital.



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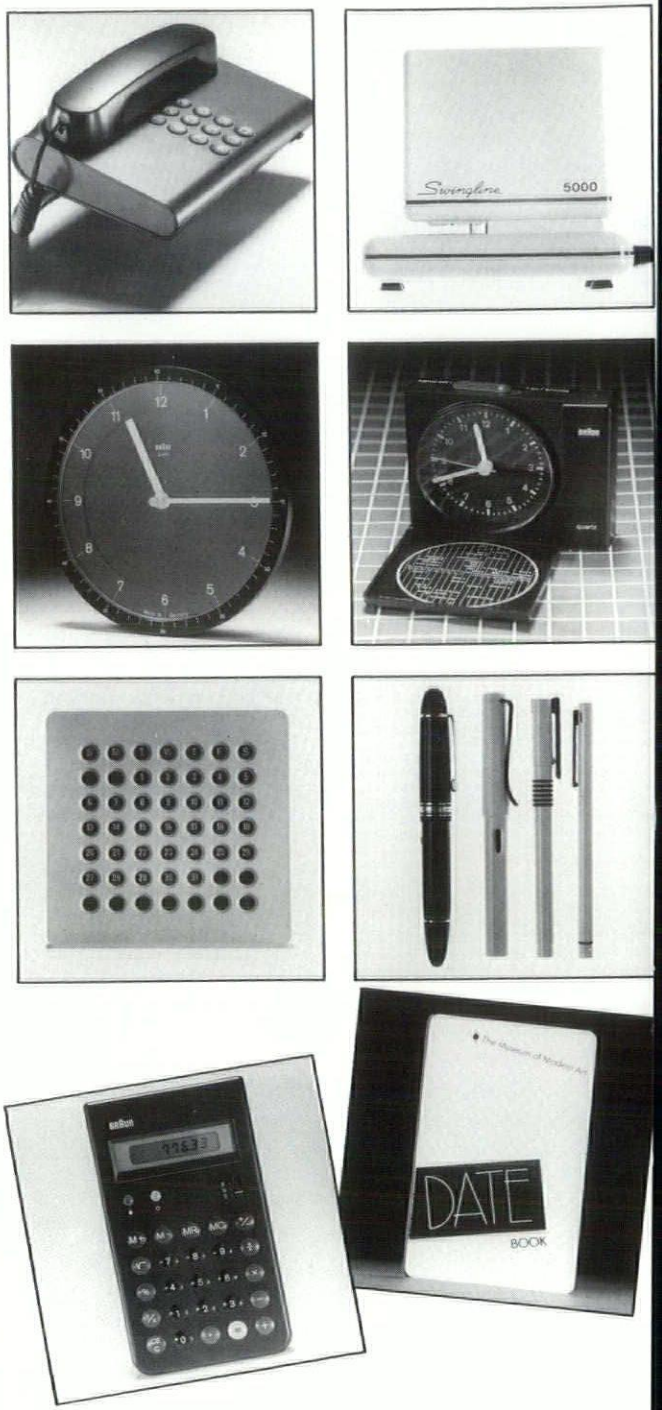
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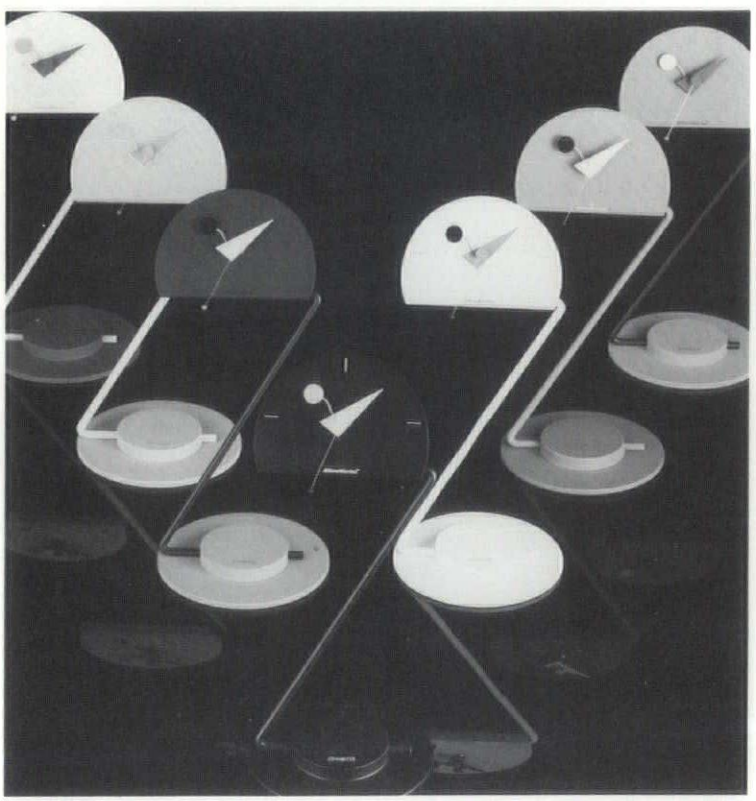


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ATC40

The ARTime Collection

Nicolai Canetti, a well known designer of leather accessories, has designed the ARTime Collection of wall and desk clocks. The clocks are unique because each of them becomes a kinetic sculpture when operating resulting in a constantly changing mix of color and form.

The ATC 30 wall clock is a precision quartz clock of super high-tech design with a matte metal face. The multi-colored hour, minute and second hands move continuously to create new patterns. The 12″ diameter clock comes in black, white or pale pink and each hand is a different color. For instance, on the white faced clock the hands are turquoise, pink, cream and lavendar.

The Italian designed ATC 40 desk clock has precision quartz movement and comes in a variety of brightly colored, matte-metal finishes, also with multi-colored hands and continuous moving ball tipped second hands.

This clock stands 11″ high, comes in black/white, red/lavendar, blue/turquoise, mint/melon or yellow/peach.

JAPAN

DESIGN TOUR

•ARCHITECTURE •INTERIORS •GRAPHICS •FASHION •PRODUCTS

ARCHITECTURE/INTERIORS
- Tsukuba Science City
- Kenzo Tange Akasaka Hotel
- Imperial Hotel
- Imperial Palace
- Major Architectural Firm
- Interior Center

GRAPHICS/FASHION
- Eiko Design
- Comme des Garcons Shop
- Studio 80
- Matsuys Department Store

PRODUCT DESIGN
- Canon
- Toyota
- Matsushita
- Japanese National Railways
- GK Design

THE TRIP INCLUDES:
- Charter bus to Minneapolis from Des Moines, Iowa
- Air travel via a scheduled airline from Minneapolis
- 7 days/6 nights in Japan
- 3 days/2 nights in Hong Kong (Christmas shopping)
- Orientation tours in Tokyo and Hong Kong
- Full day tour into China from Hong Kong through Macau
- All accommodations in first class hotels
- All taxes and gratuities for included tours
- Fully escorted tours with local guides and tour manager
- Bullit train ride from Hakone to Kyoto
- Price per person sharing a double room is $2300.00. Single supplement in $287.00. This price is valid until September 30, 1984.

Japan Design Tour
P.O. Box 1126
Burnsville, MN 55337

Name _____

Address _____

City _____ State _____ Zip _____

Phone # _____

Number of persons interested _____

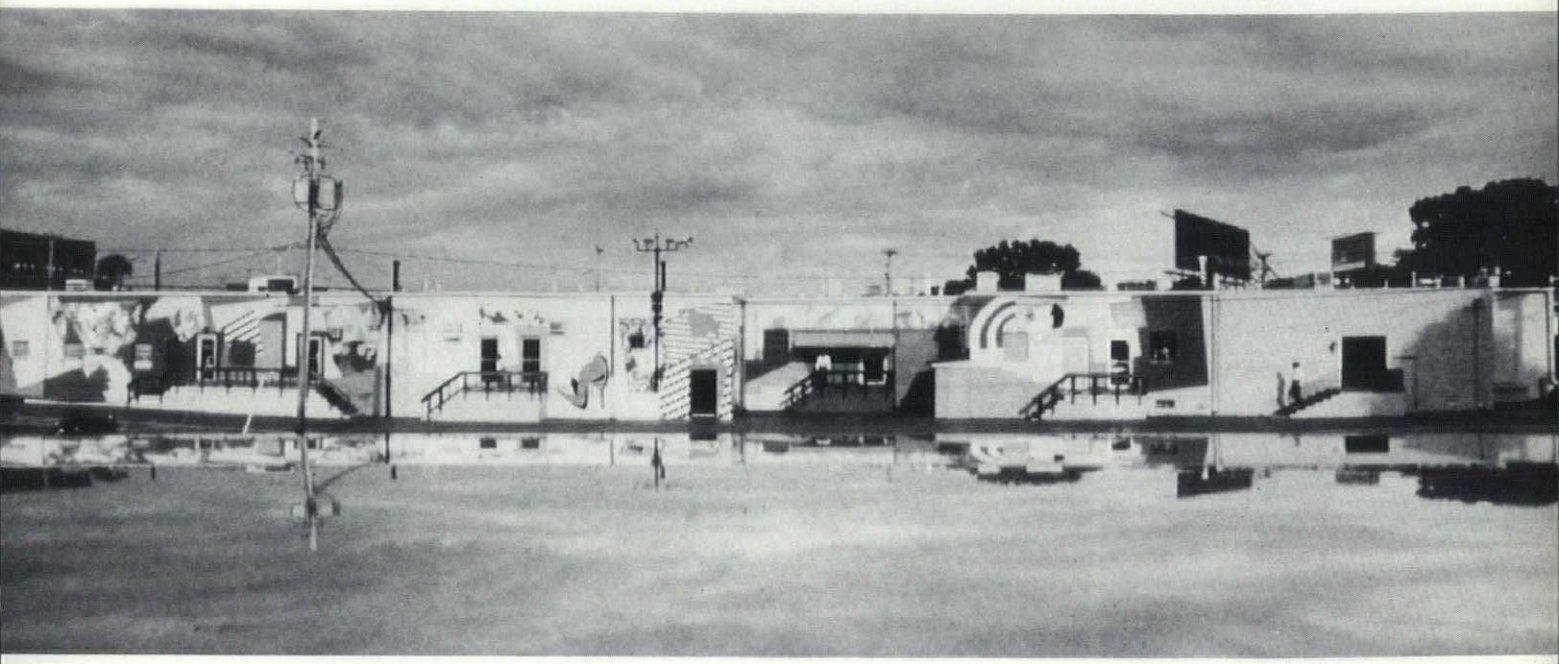
For additional detail information and a complete travel itinerary, fill out the form in this ad and send to:
Connie Wilson Design
PO Box 1126
Burnsville, MN 55337

Tour managed by:
THE CARROT COMPANY

Sponsored by: Connie Wilson Design
Tour host: Tom Holtz

Fine Art

Roosevelt Shopping Center Mural





elow: A closeup of the detail and color in e mural. Above: A full view of the mural hich stretches the length of the back of e shopping center.

The back side of the Roosevelt Shopping Center has a new look. Earlier this year, Cambridge Massachusetts artist Heddi Vaughan Siebel completed the design and production of a mural which stretches the length of the center. The project took a total of six months to complete with the last five weeks being devoted entirely to the actual execution of the piece. Three artists worked 35 very long days to paint the project.

Upon visiting the site in November 1982, the artist knew immediately that she wanted to do a mural which reflected the activities of the Shopping Center and incorporated figurative imagery. The wall itself presented a tremendous challenge because of its proportion and surface. At an average height of 16′ this wall stretched 250′ with many surface interruptions such as fenestration, railings, awnings, air conditioners, pipes, wires, doorways, steps, and an actual niche at Reichardt's store.

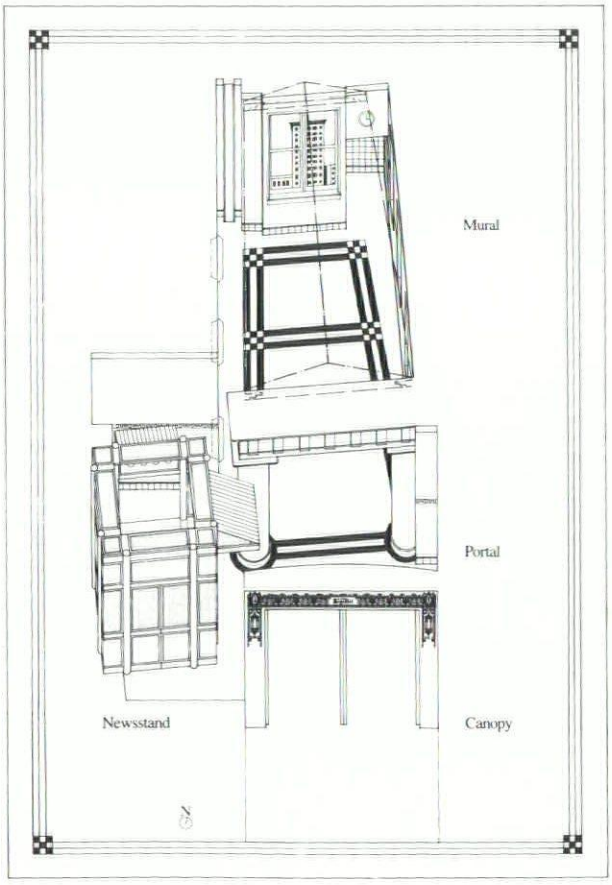
The artist's first decision was to determine what architecture to use and incorporate and what to discard illusionistically. Vaughan Siebel chose to collage together geometric and figurative imagery in a shallow planar space. This created unity on an otherwise architecturally-fragmented wall by giving the fragmentation visual and conceptual authority through image, color and rhythmic repetition of shape. *Kirk von Blunck*

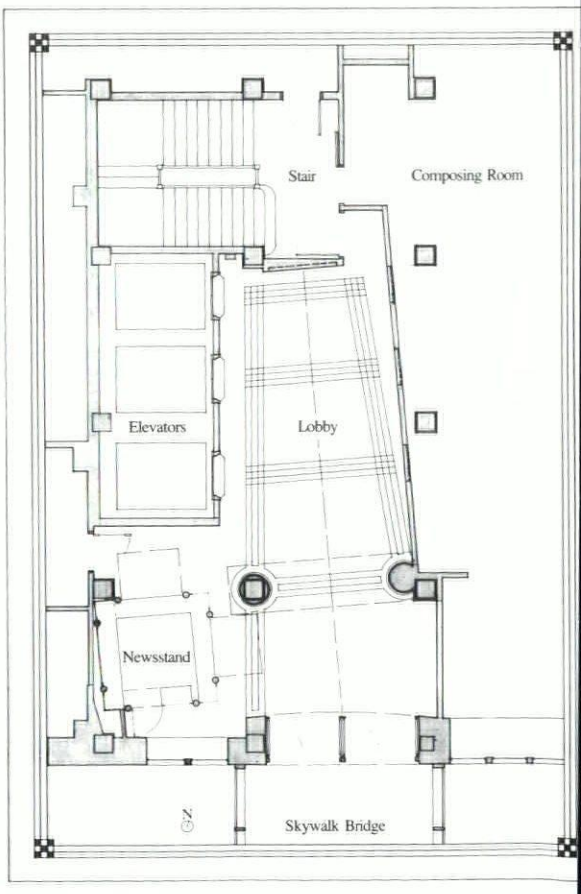
The Des Moines Register Newsstands:
A Little Bit of Nostalgia

The Des Moines Register and Tribune Company has recently completed two newsstands reminiscent of those found on the street corners of most medium and large sized cities twenty or thirty years ago. The first is located in, and was designed as a part of, the new skywalk lobby created by the penetration of Des Moines' skywalk system into the Register and Tribune building. The second is located in a storefront on the atrium of Des Moines' Capital Square project.

The initial concept of the newsstand was that it would be provided as a service function for the building, containing the "company store" which sells R & T souvenir items and memorabilia, as well as selling newspapers. A newsstand seemed like an appropriate form since the sidewalks are creating a new pedestrian streetscape in need of amenities. Since the skywalk lobby was designed to recreate and enshrine the ornate architecture of the original R and T building before it was "modernized" years ago, it seemed fitting that the newsstand also recall those images of the past. Michael Gartner, president of the company and the primary motivation behind the concept, wanted a structure that "reminded me of the old-fashioned, New York subway kind of newsstand, full of everything you want." Architect Cal Lewis of Charles Herbert and Associates gave him all of that.

The original newsstand is a freestanding, bolted-together structure which was custom-fabricated of standard metal shapes and materials. The nine-foot square plan is ringed by millwork counters with glazed display cases for merchandise, and with wire racks for newspaper and magazine display. Wire screens flip up below a decorative fabric canopy on two sides when the stand is open and lock shut for security at night.







e only utility requirement is electricity
the cash register and the bare-bulb
hting.

In some contrast to the original news-
and, the one in Capital Square is built
o a storefront since a lease was not
ailable for a freestanding structure.
en here, however, the image of being
estanding and open is created through
e use of a projected facade and mir-
s. Also, the floor material of the atrium
carried through the glass hold-open doors into the space, making it feel natural and easy to stroll in and browse. Similar materials and details are used to create a continuity of identity between the two stands.

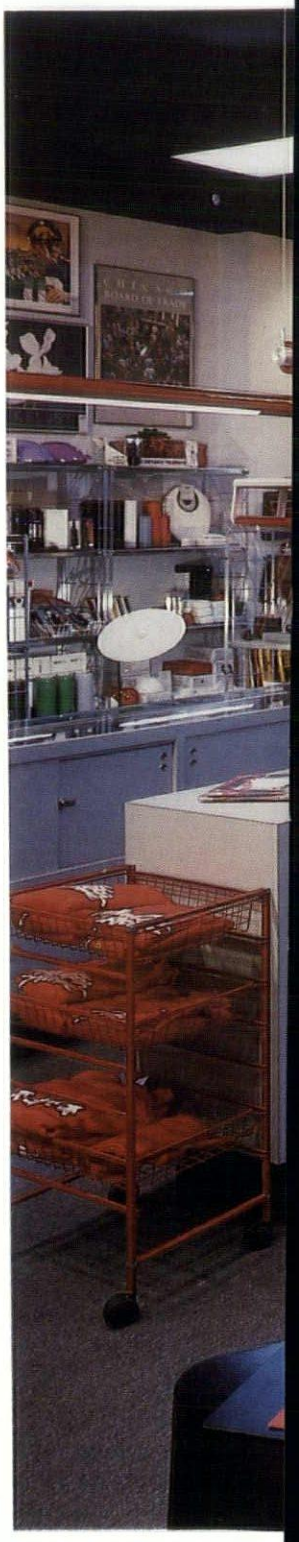
The newsstand concept has been a success and the operations are expanding, going from an in-house "company store" with souvenirs to a full range money-making newsstand with dozens of magazines, nationwide papers, snacks and personal items. Future uses may include computerized classified ad placement.

The architectural concept has been well received by the owner, the public, and the profession (the lobby just won a state AIA award) and it may well serve as a prototype for newsstands of this type in shopping malls and retail centers across the state. • *J. Mark Schmidt*

Madison Avenue

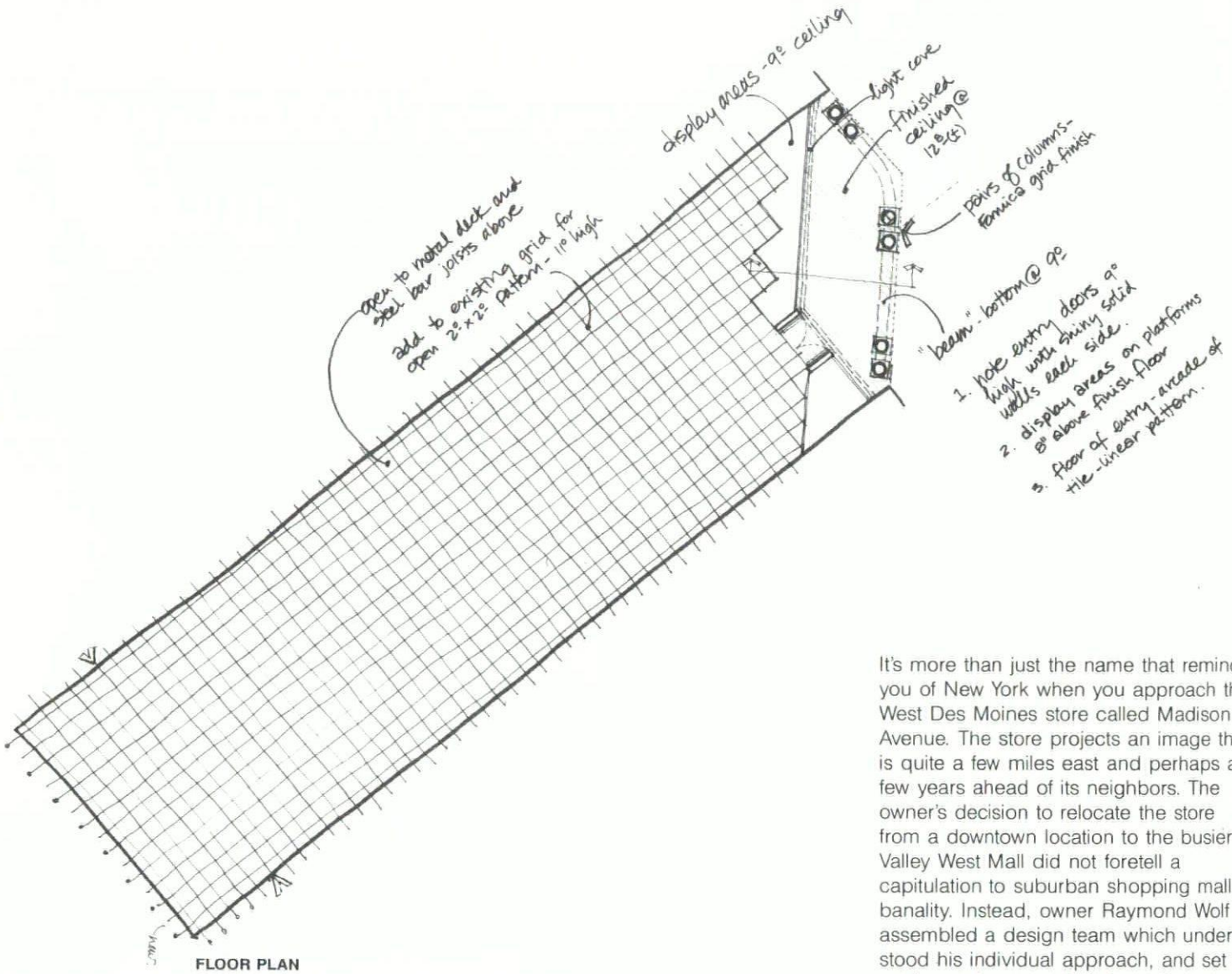
Kate S. Campbell





Above: The colorful atrium area draws viewers into the store. Right: The subtly designed interior provides a simple backdrop for the great variety of merchandise displayed.


diamonds
diamonds
diamonds



FLOOR PLAN

It's more than just the name that reminds you of New York when you approach the West Des Moines store called Madison Avenue. The store projects an image that is quite a few miles east and perhaps a few years ahead of its neighbors. The owner's decision to relocate the store from a downtown location to the busier Valley West Mall did not foretell a capitulation to suburban shopping mall banality. Instead, owner Raymond Wolf assembled a design team which understood his individual approach, and set to work to enhance, rather than dilute, the merchandising image he had been building downtown.

Raymond Wolf is a Des Moines native who has dedicated himself for many



FRONT PERSPECTIVE

Project
Madison Avenue
Valley West Mall, Des Moines, Iowa

Owner
Raymond Wolf

Architect
Judith Ann McClure

Designer
Tom Holtz

General Contractor
Distinctive Design Carpentry Ltd.

Photography
Assassi

ears to providing products of quality esign for everyday living to the Des Moines area, and to educating its residents that it is acceptable to include ontraditional elements in their environments. It is not an easy task to separate olid midwesterners from their non-trendy ays, but Wolf feels that in an atmosphere hat denies common mass merchandising echniques, people will learn to appreiate — and buy — items with clean lines nd clear colors which are part of a festyle that is, perhaps, more Madison venue than Valley West Mall.

The task of creating retail space that rojects this clear message was taken on y a team comprised of Wolf, Judith IcClure, and designer Thomas Holtz. heir raw material was a long, empty recngle totalling 3000 square feet, on the all's upper level among mostly women's shion shops. Wolf also owns and operes Des Moines' successful Art Stores, ne near Drake University and the other Merle Hay Mall. His experiences with ese led him to the decision to place the ajor design emphasis (and greatest part his budget) on the store front; once ustomers were drawn inside, the merandise would speak for itself. McClure's ssignment was, as a result, to create a orefront that made a statement and exnded an invitation to explore. Holtz' task as to design an interior which would rovide a setting that wouldn't clash with e items which would have strong peronalities and a variety of shapes and zes.

McClure took the front 20 feet of the ctangle and curved it, emphasizing the ibility provided by the store's location an interior mall corner, and softening angles. The area defined by a curved "entablature" and three pairs of straight-sided columns in front and the glass-walled store front behind, serves to form an arcaded porch, which becomes an oddly quiet and inviting transition space from the bustle of the mall to the bustle of the shop's interior. The glass wall which is the back of the porch is also the window into the store through which its goods beckon. The floor of the atrium, of gray, black and white tile, emphasizes the feeling of stepping "out of" the mall and "into" someplace different. It is the use of color, however, that hints strongly that what is different will also be exciting and memorable. Bright accent colors are shared by all the columns, which tie them to each other and to the classic idiom. It is a strange but effective combination of order and funkiness that does, in fact, invite mall browsers to "meet up at the columns," and then to peek into the interior, and finally — goal accomplished! — to shop within.

The design within is so low-key in contrast to the bright and active merchandise on display that its subtleties are easily overlooked. Walls and floor are deep gray and the ceiling is flat black. Only the rear wall has architectural detailing and color, with a non-functional ziggurat shaped recess which is painted pale lavender and highlighted with neon tubing. Lighting throughout is recessed or on tracks.

Metal shelves, glass cases and modular wood platforms, all custom designed, display the merchandise. A bank of old gym lockers was added recently for the display of clothing articles. It is conveniently located directly in front of a pair of changing booths. The design emphasis is flexibility. Shelves, cases and the triangular platform sections are easily moved to highlight featured merchandise. The window display area can be shallow or deep; arrays of items can be hung from the ceiling or walls or piled in corners, and a sense of motion and excitement prevails. Wolf says customers frequently comment on "new" items, which are not actually newly stocked, but redisplayed.

Mention of the nature of Madison Avenue's merchandise has been left for last, because it is an interesting case of function following form. When Wolf, McClure and Holtz readied the store for opening in the fall of 1983, its primary offering was furniture and larger household items such as lighting and accent pieces. The store's main gift line was the Museum of Modern Art's Design Collection.

Customers were mostly single, in their thirties, and furnishing an apartment or condominium. They wanted untraditional things and were willing to pay for quality. The mall location and the success of the store's design in bringing many more people in to shop has caused a major evolution in what is being sold at Madison Avenue. The area devoted to furniture shrank considerably as Wolf discovered that his new customers were younger, trendier and hungry for clothing and smaller environmental items that are funky but well-designed (or as one teenage shopper said, "punk but not gaudy"). The store now stocks a myriad of items, primarily of European or Japanese design. These include clothing, jewelry, shoes, bathroom fittings, porch furniture, office and desktop furnishings, distinctive art posters, unique cards and stationery, lightweight luggage and much more — and the store still manages to maintain an interesting selection of architectural furniture and lighting.

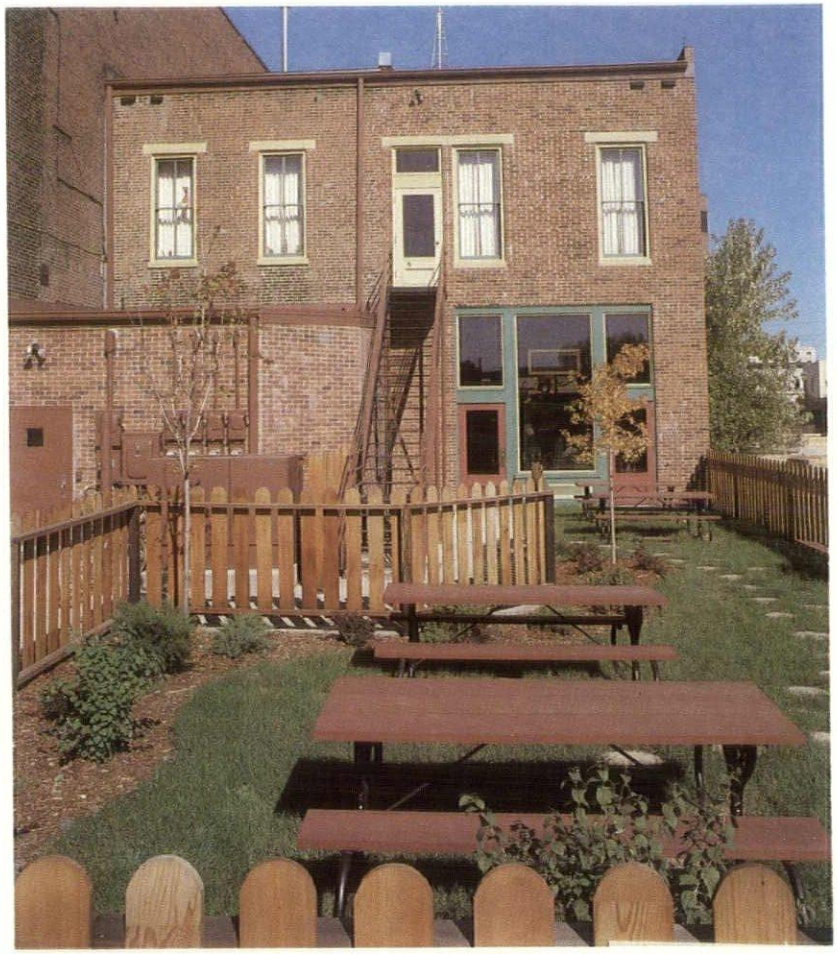
The store's design helped create the merchandising transition, but does it work as well in the face of the change it caused? Wolf's response is a definite "yes." The exterior promises the uniqueness which the interior delivers. The flexibility of the simple interior allows for the constantly changing displays required by the mass of available goods. Wolf says that the common denominator for the store's design and the merchandise being sold remains the same: quality design; and that the use of strong architectural elements in the shopping mall setting has given credibility to his efforts — and helped to sell his products. •

Antonia Hamilton

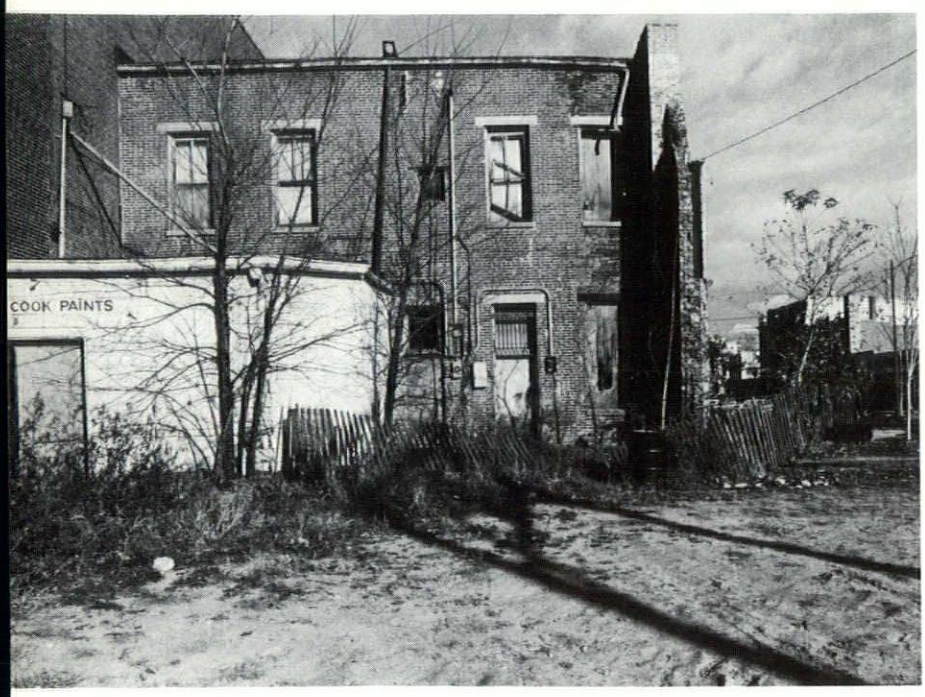
Bushnell's Turtle

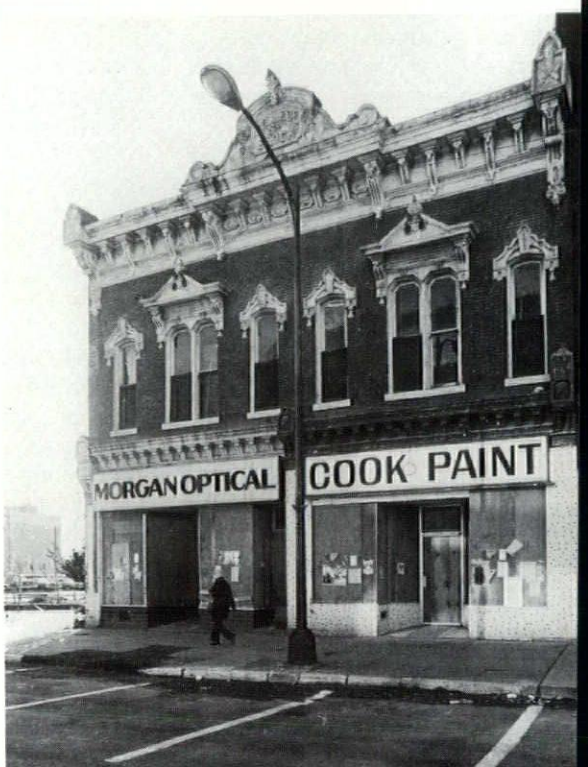
When Sherri and Ed Zastrow bought the College Block Building in Iowa City in 1977, their objectives were simple. They wanted to restore the 19th century facade as accurately and attractively as possible and to update the functional spaces as a home for their restaurant, Bushnell's Turtle.

The College Block Building, a fine example of late Victorian architecture, now on the National Register, was originally designed by architect Chauncey Lovelace, who had his offices on the second floor. By 1976, it was standing empty and in serious disrepair, the sorest sight along a developing pedestrian mall. Among the immediate problems facing architects Hansen Lind Meyer were an interior which had to be completely gutted and remodeled, a back wall which



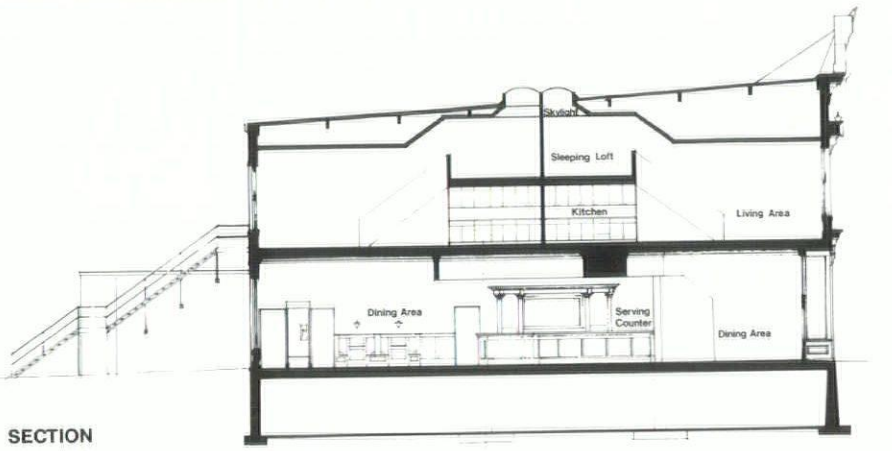
Below: The College Block Building before renovation. Right and facing page: Restored, the College Block Building surfaced as a winner and became the new home of Bushnells Turtle, an Iowa City Restaurant named after the original submarine.





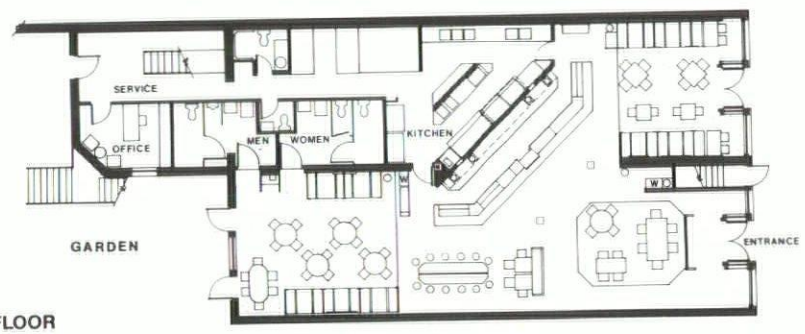


NGDAHL, HEDRICH-BLESSING



SECTION

N



FIRST FLOOR



SECOND FLOOR

had shifted and needed construction, and a street facade which needed to be recreated on the slim evidence of an 1895 photograph, pattern books from the period, and architectural imagination.

Because of the building's prominent location on the plaza, the facade became an important first ingredient in the project. Reconstruction of it required repairing, cleaning and reattaching metalwork. The painted masonry was scraped clean by hand and tuckpointed. Rotted window frames and sashes were duplicated and replaced. To emphasize the decorative aspects of the facade, period colors in greens, creams and cherry were applied to sheet metal and wood trim with more elaborate detailing (ex. pinstriping on the molding) than may have been customary in Iowa City at the time the original building was built.

Inside, the Zastrows wanted intimate dining spaces which would incorporate the antiques they were already using in Bushnell's temporary quarters. They also insisted on a highly functional space for their cafeteria-style restaurant which catered to a lunch crowd of college students, faculty and business people. From the beginning, they worked closely with the architects to guide the development of the project and to devise effective solutions.

The first floor of the old building had been divided into two large rectangles with a bearing wall down the center. A basis for spatial planning emerged by restructuring the bearing wall and placing a period back bar at a 45 degree angle in the middle of the building. This placement separated the service and administrative areas from public areas and helped divide up the dining areas. It also established the pattern for public circulation, for the convenient handling of queuing lines as diners enter, place their orders at the menu board, walk up to the bar to pay and be served, and then move to the left or right to find their own seating. A lowered ceiling over the serving and back bar accommodates the mechanical systems and allowed for the installation of a stylized, luminous panel which brings extra lighting to the work counter and an enhanced focus to the centrally placed oak bar.

The use of color and the arrangement of furniture and fixtures further subdivides the interiors. Diners can choose among three areas, defined by alternating wall colors in terra cotta and moss green, and by the placement of the menu board, a beaded trellis and oak booths. In the paneled central area closest to the bar, a long table with stools attracts those who want to sit and read the newspapers which are always available. In the front dining areas, stained glass window panels admit light while shielding diners from the busy plaza. The back dining room features a glass wall and a door to an outside eating area. In good weather this courtyard, bordered by flower gardens, is filled with picnic tables and sun-loving lunchers.

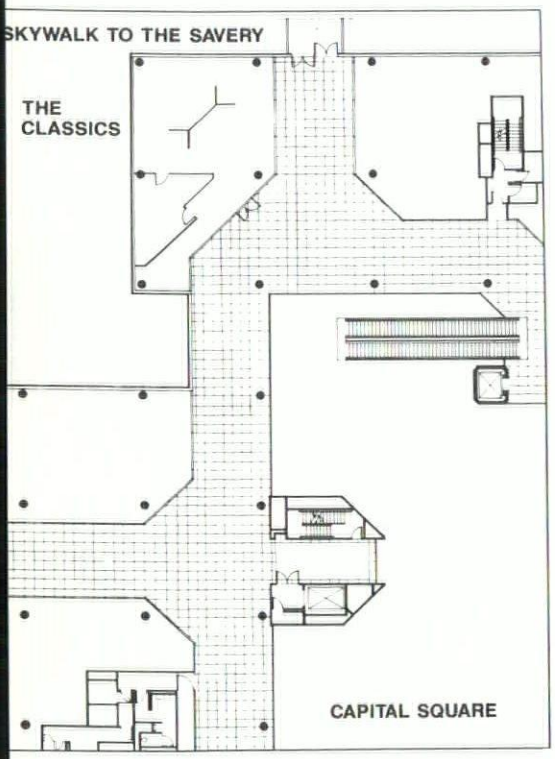
The new space doubled Bushnell's seating capacity and so called for additional furniture. To avoid simply amassing a collection of eclectic memorabilia, architects and owners looked for some unifying themes. Based on the detailing from three antique oak booths in the old restaurant, bread racks, a wooden phone booth, the stained glass and oak wind screen, and the menu board were designed and custom-made. New wood paneling was made to match some antique panels. All sconces and chandeliers were chosen to be consistent with the period environment.

Without disturbing the facade design, architects designed four apartments with bedroom lofts for the second story of the building — a plan which helped make the project economically feasible. Placed two in front and two in back, each enjoys natural light from skylights and from large living room windows facing on the plaza or the courtyard.

In this new setting, which won an Iowa Chapter AIA Award of Excellence in 1981, Bushell's Turtle continues as a local institution. And the College Block Building has now become a local landmark. Asked if they considered the restoration project a success, Sherri Zastrow replied with an emphatic "yes. We enjoy it. The building draws people. They ask about it." Adds Ed Zastrow, "the renovation of Bushnell's Turtle receives compliments every day from customers. The best compliment is that I've seen those walls everyday for five years and they still look fresh." •



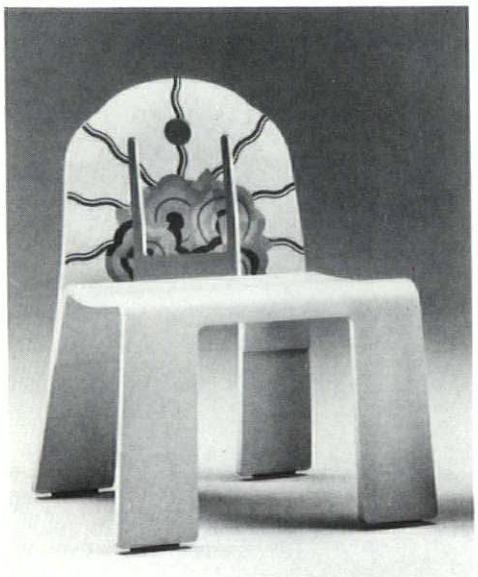
The Classics For Quality





Deep teal green carpet and walls contrast beautifully with the hardwood floors to create an elegant showcase area.

VENTURI CHAIR



PATTERN DETAIL FROM A RUMANIAN NEEDLEPOINT RUG



TOM CHAPUT

roject
he Classics
apital Square, Des Moines, Iowa
terior Designers
erry Wilson and Rita Elliot
eneral Contractor
he Weitz Company

Architect Charles Gwathney stated in a recent round table discussion focusing on quality in furniture, "We all have our perceptions of good design in furniture. We can measure and be clear about quality in furniture technology: how the drawers pull and the seats swivel and how long it will last. But the selection of furniture should be based, I think, not just on how it looks as an object, and how well it functions, but how it supports the esthetics of the total design of the space." (*Architectural Record,* Mid-February 1982) How often is it that architects or clients, when selecting top quality furniture, wish they could see and touch, sit in or sit up to pieces they are considering using? Often, rather than ordering through catalogs, it is necessary to travel to Chicago or New York to make selections. This is an expensive inconvenience, but sometimes required when contemplating large investments in furniture. Even this effort cannot substitute for having the pieces in the actual spaces they will occupy upon final selection.

However, one can now inspect, first hand, original pieces of high line designer furniture and antiques, without investing time and money for out-of-state travel. The Classics, a new wholesale/retail furniture gallery in Des Moines' Capital Square Building, now offers that opportunity. They stock classics such as Richard Meier's personally stamped table and chairs, or French and English antiques, acquired from European dealerships, completely restored and refinished.

The gallery is located adjacent to the skywalk system through Capital Square. It was simply designed, by the owners, so as not to compete with the elegance of what they have to offer. Entrance into the space is immediately softened from the hard, noisy corridor floors, by a neutral colored band of carpeting. Displays are grouped on a highly finished oak floor. Painted gypsum board ceilings are used in lieu of the building standard lay-in ceiling to further simplify the space. A minimal amount of recessed downlighting will be complemented by floor lighting, also available for purchase. A library and conference area, away from the flow of customer traffic, is available for private designer/client conferences. The Capital



Lines Handled:

Knoll International
Richard Meier
Gae Aulenti
Mies van der Rohe
Joseph Paul D'Urso
Eero Saarinen

International Contract Furnishings (ICF)
Josef Hoffman
Mario Botta
Alvar Aalto
Hans Wegner
Gwathmey Siegel

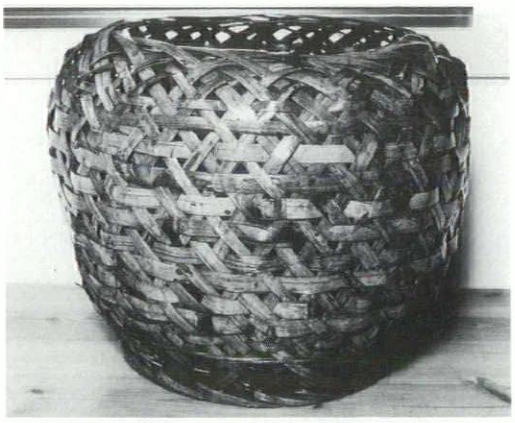
Mike Bell Antiques
European Antiques

Melvin Wolf
Brass Furnishings

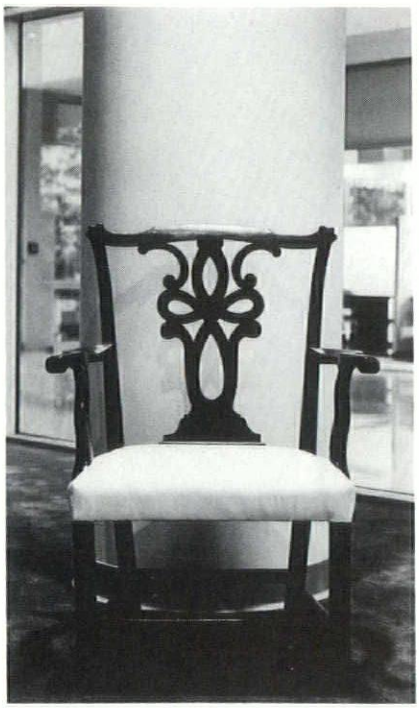
Jack Lenor Larsen
Furniture and Fabrics

Lee Jofa
Furniture and Fabrics

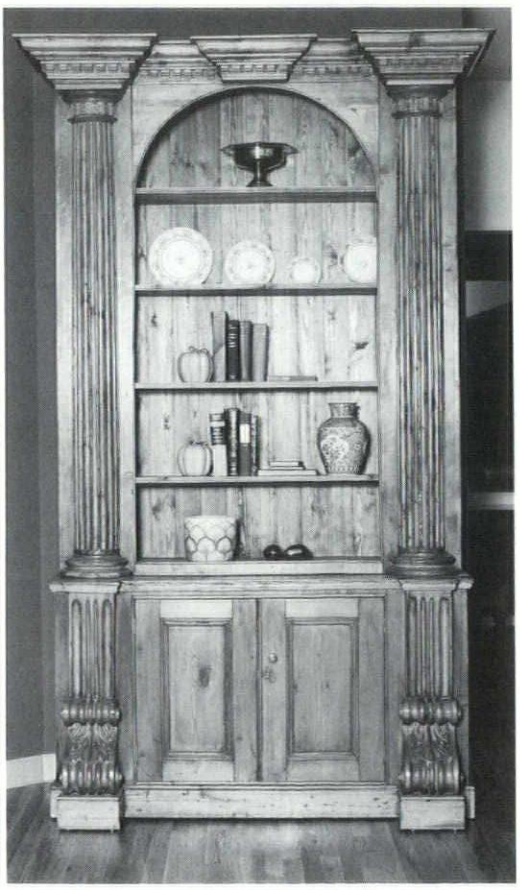
Stark Carpets



BAMBOO BASKET



CHIPPENDALE CHAIR



ANTIQUE ENGLISH BOOKCASE

Square building provides the right kind o character and exposure suitable to this enterprise.

Both the owners, Gerry Wilson and Rit Elliott, are interior designers. Wilson is currently head of the Interior Design Department at Drake University. Elliott has a strong background in business management prior to her graduation fron Drake's Interior Design Department.

In addition to the classic furniture, made to order designed carpeting and area rugs will also be available. For example, on display will be imported rug ranging from Portugese needlepoint to Romanian flat weave. A complete line of finish material samples will include carpeting, fabrics, plastic laminates, flooring materials, etc. A warehouse will store additional items.

The furnishings offered here are lifetim investment pieces, originals which will ap preciate in value. It is well worth the time to visit this gallery of quality furnishings.

Gwathney concluded his statements b saying, "we have to re-enrich our environment . . . and I think we re-enrich it by assuming that the history of architectural language and design language is still relevant; that the idea of content and the idea of quality has to be restated; that th individual is pertinent and his perception is pertinent; and that a chair is not just a piece of equipment but something that has beauty and content." • *Bill Anderso*

Russ Parks

Lumbermans Wholesale, Inc.

Dave Moffitt, the president of Lumbermans Wholesale, is a good humored man who sports license plates on his car spelling out the word "MIRTH". But there seemed little to smile about when he first came to Brooks, Borg and Skiles for help in planning the relocation of his building materials warehouse and sales facilities.

Moffitt's program called for a spartan budget supplemented by extensive use of construction materials salvaged from his old facility, a tight time schedule due to an expired lease, an abbreviated design service by the architects, and the desire to act as his own general contractor and construction supervisor. All in all it seemed very likely that this would be one of those grim, no frills projects that most architectural firms occasionally must deal with. As the work progressed however, a cooperative give and take spirit was soon established. The spirit allowed the architect the opportunity to explore design options resulting from the client's constraints.



One constraint called for the reuse of steel farming and wood planking remaining from the dismantled metal storage buildings. These "left overs" were used to form the basic structure of the office/sales building. The proportions of the new building were partially dictated by the dimensions of the recycled steel members. The resulting structure incorporated short span steel framing and wood planks for the 2nd floor deck and roof. Salvaged 2 x 6 studs frame the wall backing up the brick veneer.

When it became apparent that not all of the old steel would be used in framing the new building, the architects proposed the "luxury" of a canopy structure the running length of the east face of the building. This canopy, painted a brilliant red orange, provides shelter over the entrances and adds visual interest to the simple rectangular building. The use of two sizes of brick also adds a measure of textural interest to the exterior walls.



A masonry wing wall extends from the north-east corner sheltering the entrances from the north winds. The brick walls are banded at the top with an inexpensive formed metal fasica fabricated by a local shop. Interior walls are gypsum board with occasional areas of oak veneer particle board. Extensive use of grid patterns adds scale and relief to otherwise large, plain, wall surfaces. Interior glazed openings are scaled down by smaller panes with a grid framework of oak. As with all the millwork, these oak frames were detailed as simply as possible and fabricated mostly on site.

The lack of complete control over the construction process was partially offset by the realization that the total building, architecturally is several steps beyond what seemed possible from the outset and from what had been the norm immediately south of downtown. •

Project
Lumbermans Wholesale Inc.
Office and Sales Building
Des Moines, Iowa

Architect
Brooks, Borg & Skiles Architects-Engineers

General Contractor
David Moffitt

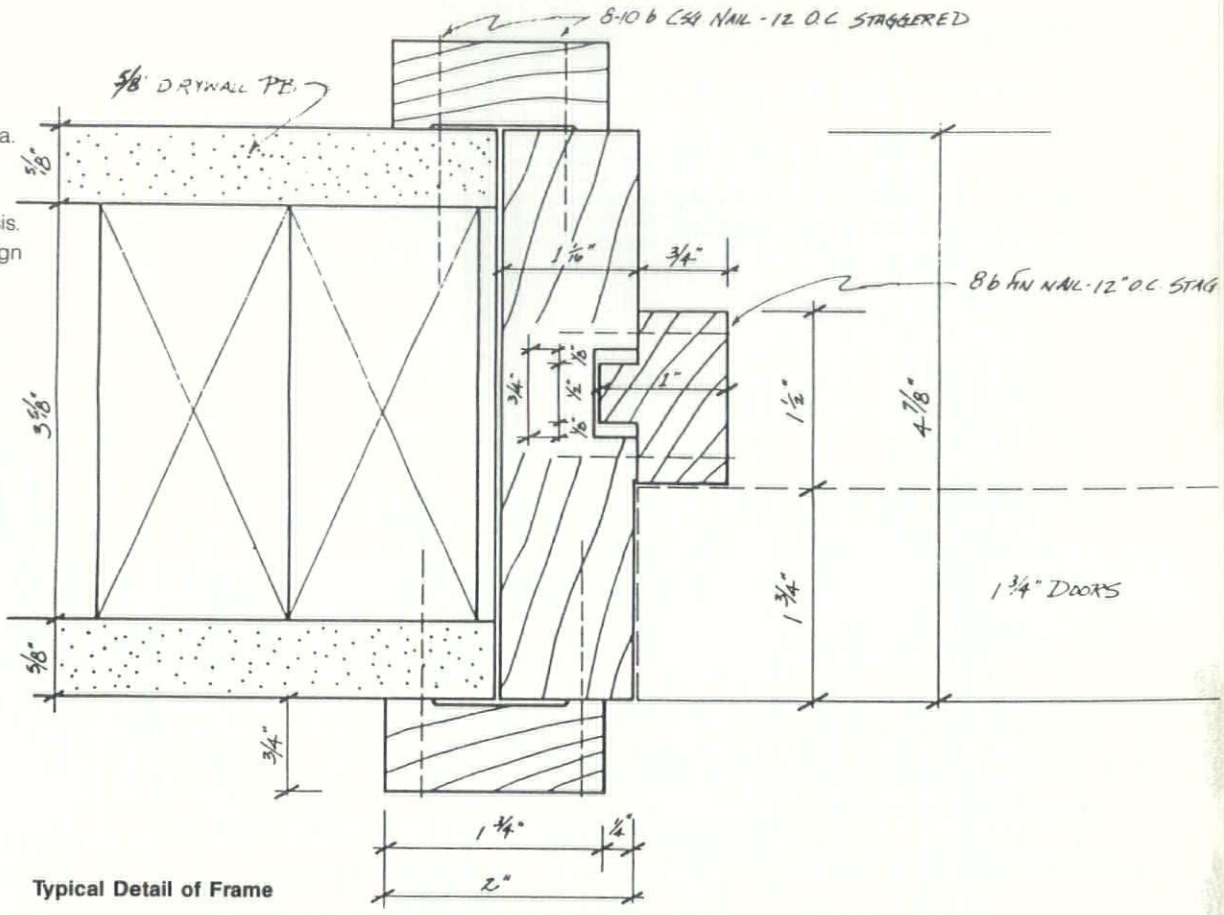
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Electrical
Baker Electric Inc.

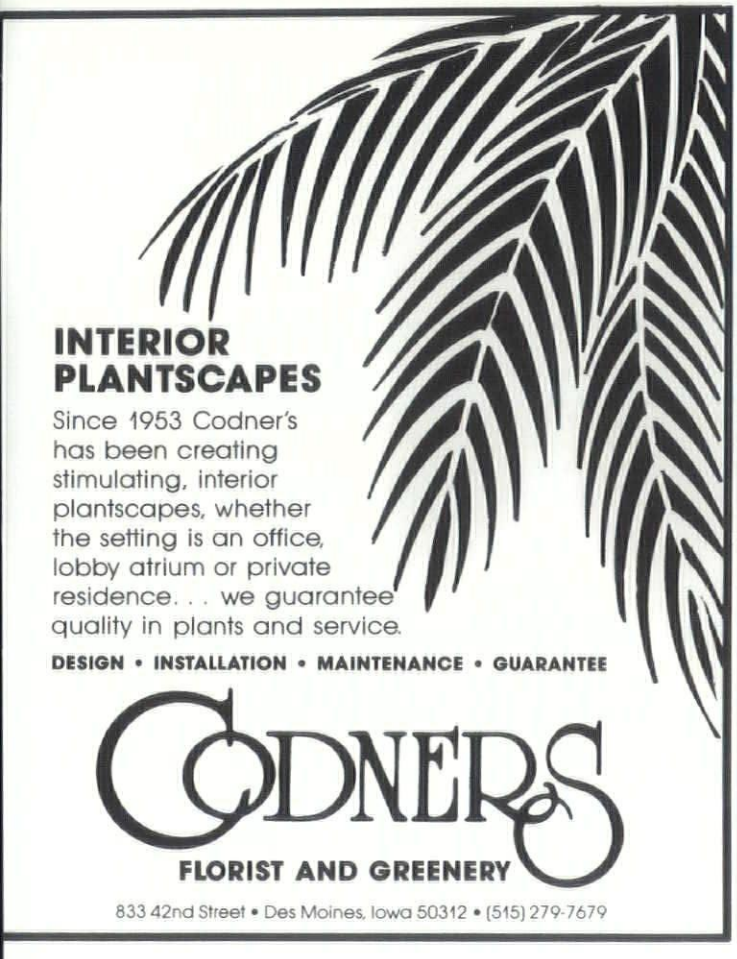
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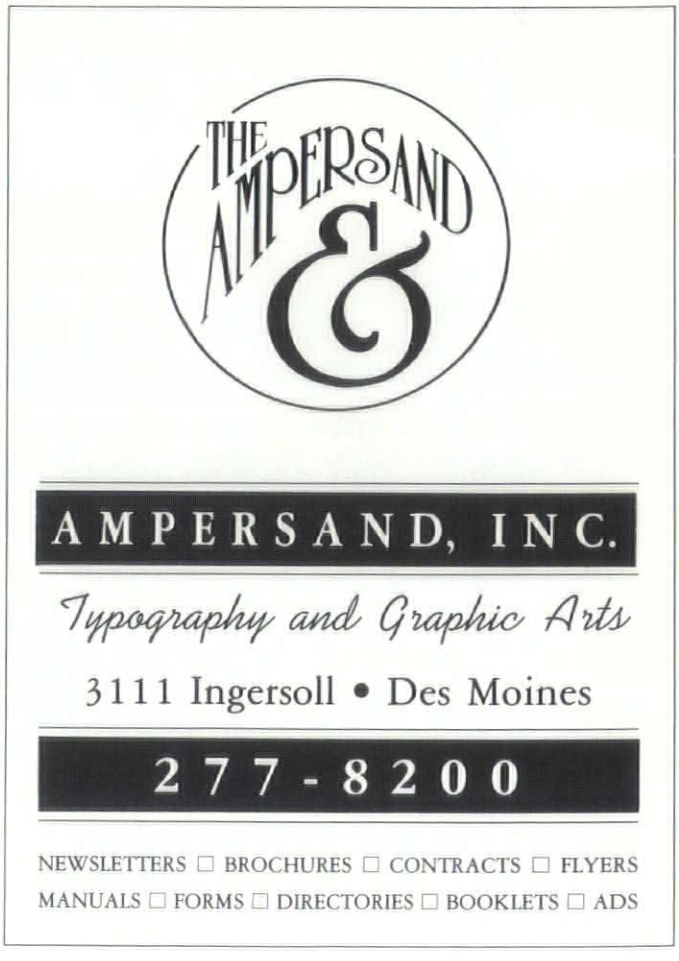
Woodcraft 20 Minute Wood Door Frames

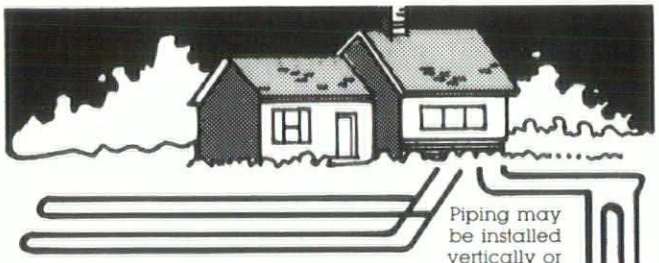
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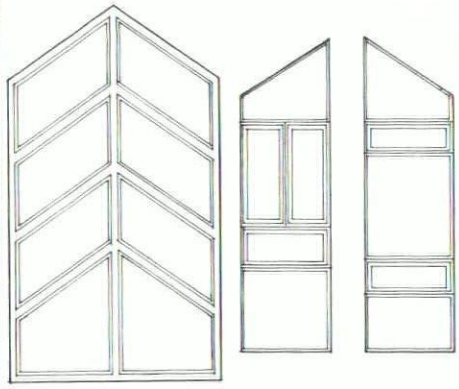
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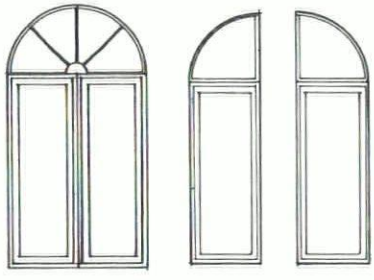
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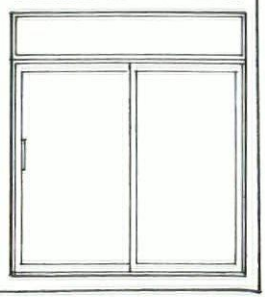
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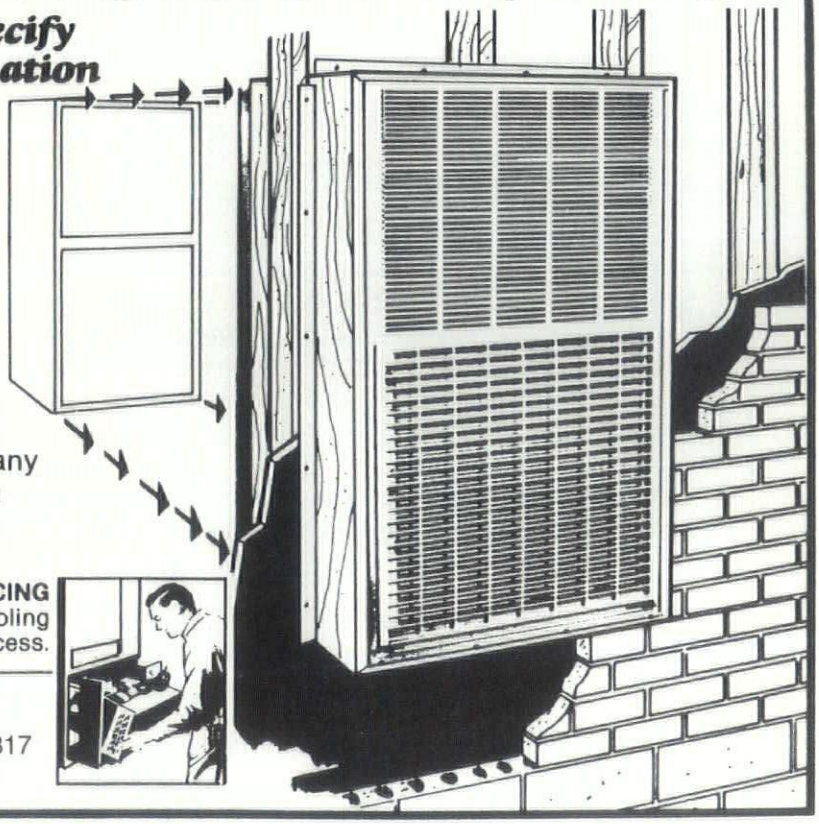
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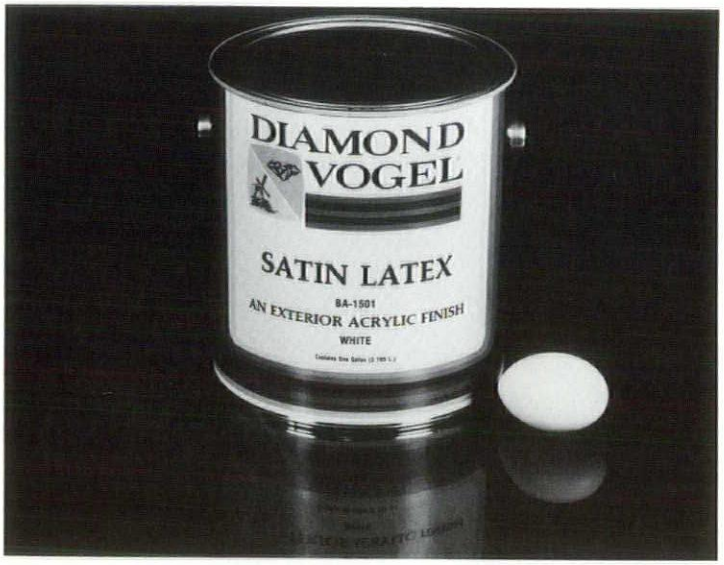
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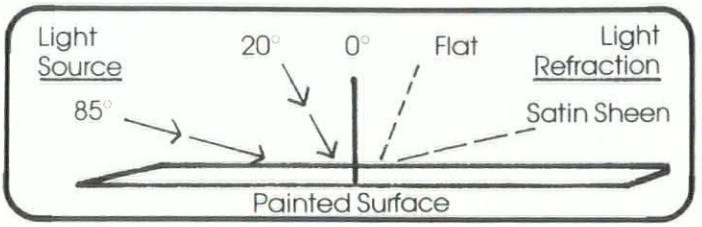
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STATEMENT OF PURPOSE

The Construction Products Manufacturers Council, Inc. is an association of building product manufacturers and related industry organizations whose primary purpose is to further the business interests of its members and to promote the common interest of quality construction within the industry and to the public.

This purpose is fulfilled by:

- Provision of regular forums enabling its members to exchange current industry and technological information, and business marketing and managerial data.
- Communicating emerging technology and product innovations to encourage quality construction.
- Distribution of product information to key specifiers, buyers and users in national and local marketing areas.
- Maintaining a liason, and serving as an information resource to government on a national, state and local level.

The 1984 AIA National Convention held May 5-9 in Phoenix, produced a wide range of comment and critique on today's architecture and the future of the profession.

Here are some of the **highlights** of the convention:

One of the nation's foremost forecasters, Dr. Marvin Cetron, said that "architects must be re-educated and become computer-literate" to serve the needs of a healthier, older and more leisure-oriented public.

Time magazine's Washington (D.C.) contributing editor Hugh Sidey told architects to strive for design excellence. Sidey said that few leaders have as much to say as architects about how the world sees itself and assesses this society and how this society judges itself."

New York City preservationist and educator James Marston Fitch, considered the "father" of formal historic preservation education, proposed a co-existence of the past, present and future in architecture.

Architectural historian and critic Reyner Banham discussed Southwest American regional architecture; AIA President George M. Notter Jr., FAIA, said that architects can play a crucial role in providing affordable housing, and Phoenix developers, planners and city officials, including Mayor Terry Goddard, joined architects in a discussion of future growth in the city.

Also at the convention, a panel representing the various "publics" served directly by architects challenged AIA members to influence the public to demand quality architecture; a group of AIA members urged architects to join in a movement for nuclear disarmament; convention delegates voted to develop a model code of professional responsibility, and the AIA Board of Directors voted to cosponsor an indoor-pollution symposium.

Changes That Affect Architects and Society

"Architects must be reeducated and become computer-literate" to serve the needs of a healthier, older and more leisure-oriented public, one of American's foremost forecasters, Dr. Marvin Cetron, told the opening session of The American Institute of Architects national convention.

Cetron, founder and president of the Arlington (Va.)-based think tank Forecasting International, stressed the importance of education in preparing young people for a high-tech world of fifth-generation computers, robotics, shorter work hours, equality of female workers and longevity of Americans.

"Our major problem today is our kids; we're doing a rotten job in educating them," said Cetron. He called for across-the-board salary increases for teachers, many of whom earn less than garbage collectors, and for more high-tech subjects in our schools and universities.

He suggested the highest-paid professionals should be teachers, writers, artists, architects and other creative fields whose jobs cannot be "robotized" but can be and must be "computer-aided."

In addition to not funding education adequately, America is not spending enough on long-term efforts in research and development, he said. Instead, this nation is funding short-term efforts aimed at immediate results, which he said is based on the Harvard Business School's "bottom-line" syndrome. He also noted that most new ideas today are generated by people between 25 and 35 years old.

Top Design Firms

In an annual listing of the nation's Top 500 Design Firms, *Engineering News Record* named Hansen Lind Meyer, P.C. of Iowa City as #99. Last year the firm ranked #116. An article which accompanied the rankings noted that 1983 was a "year of little growth" for the country's largest design firms. Although fees for design and construction management increased for the eighth consecutive year, this year's increase was the smallest during that period.

Who's Buying Houses?

The nuclear family is still the leading homebuyer, according to the seventh annual survey of homebuyers conducted by the National Association of Home Builders (NAHB), and published in *Builder.*

- The buyer's average age is 34 years; nearly 79 percent of the heads of households are 35 to 44 years old;
- Combined household annual income is $37,131;
- The median price of the new home purchased is $74,790;
- There were two or more wage earners in 56 percent of the households;
- About 35 percent of homebuyers were first time buyers;
- The quality of insulation and energy efficiency is important to 72 percent of the buyers;
- The main source of financing the down payment is savings for 45 percent of the buyers; and
- Mortgage payment and utility costs of the new home are $923 monthly.

Design Award Program Announced by the American Wood Council

To recognize and honor outstanding renovation projects and their architects, the American Wood Council will hold a Non-Residential Renovation and Reconstruction Design Award program in 1984.

Awards will be given for projects of varied scale and type, including but not limited to commercial, institutional and industrial buildings that use wood as a dominant element in the renovaiton.

Chairing the distinguished jury is Joan E. Goody, AIA, a principal in the Boston firm Goody, Clancy & Associates. Other jurors are Joseph Esherick, FAIA, of Esherick Homsey Dodge and Davis, San Francisco; E. Fay Jones of Fay Jones & Associates, Fayetteville, AR; and Laurin B. Askew, Jr., Vice President and Design Director of the Rouse Company, Columbia, MD.

Projects qualifying for the program may involve renovation of a building or major additions to existing structures. A broad view of reconstruction will be considered, taking in rehabilitation, restoration, remodeling, historic preservation, adaptive reuse and infill projects.

All structures must have been completed after 1978 to be eligible. Submissions must be postmarked no later than October 1. Information and entry materials may be obtained from the American Wood Council, 1619 Massachusetts Avenue, N.W., Suite 500, Washington, D.C. 20036.

1984 Concrete Building Awards Program Announced

Competition is now open for the 1984 Concrete Building Award program sponsored by the Portland Cement Association of Skokie, Illinois (PCA). Buildings entered must have been completed since September 1982, or have progressed far enough in construction to show the basic design clearly.

This award program offers architects and engineers an opportunity to demonstrate excellence in concrete design and construction. The program will recognize the work of these designers. The award presentation will be made at the 2nd International Conference on Forming Economical Concrete Buildings in November, 1984.

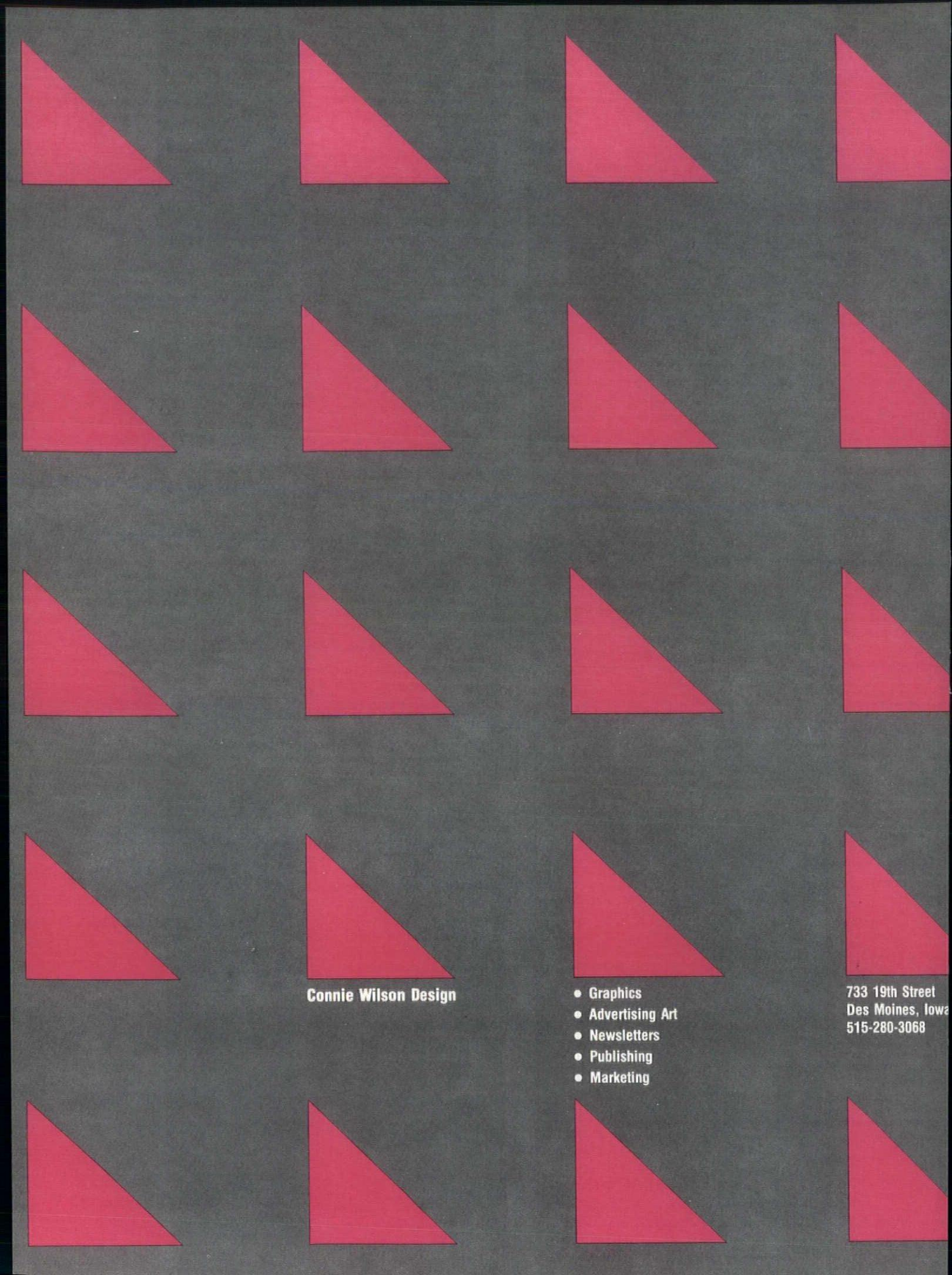
Buildings entered must have concrete frames.

Categories for the awards are:

1. Low-rise residential (single and multifamily)
2. Low-rise commercial/institutional/industrial
3. Medium and high-rise (any type)
4. Remodeling (using concrete and concrete products)

Entries should be in a binder, and contain information about the project's location, size, cost, and concrete design and structural features.

Entry forms are available from Glen Simon, Portland Cement Association, 5420 Old Orchard Road, Skokie, Illinois, 60077. Entries must be received by September 14, 1984 (or be postmarked by that date).



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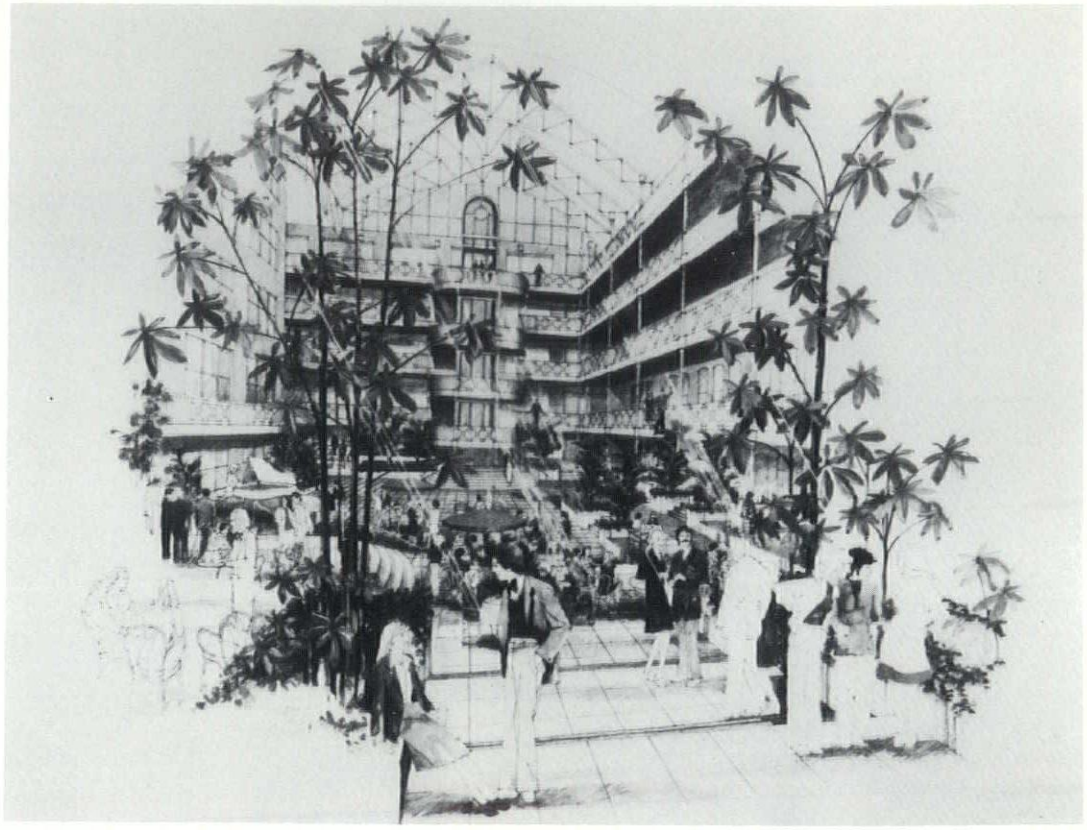
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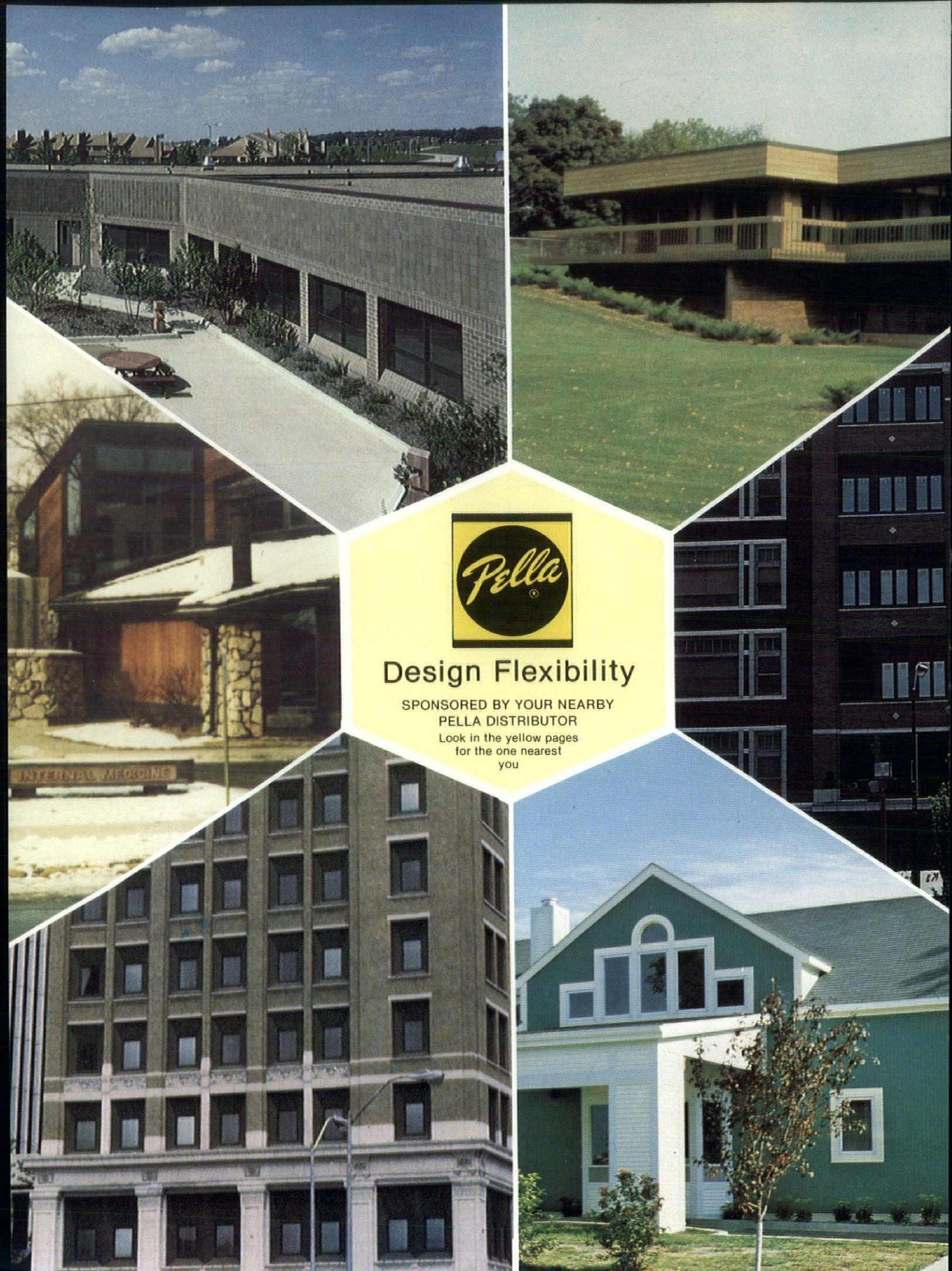
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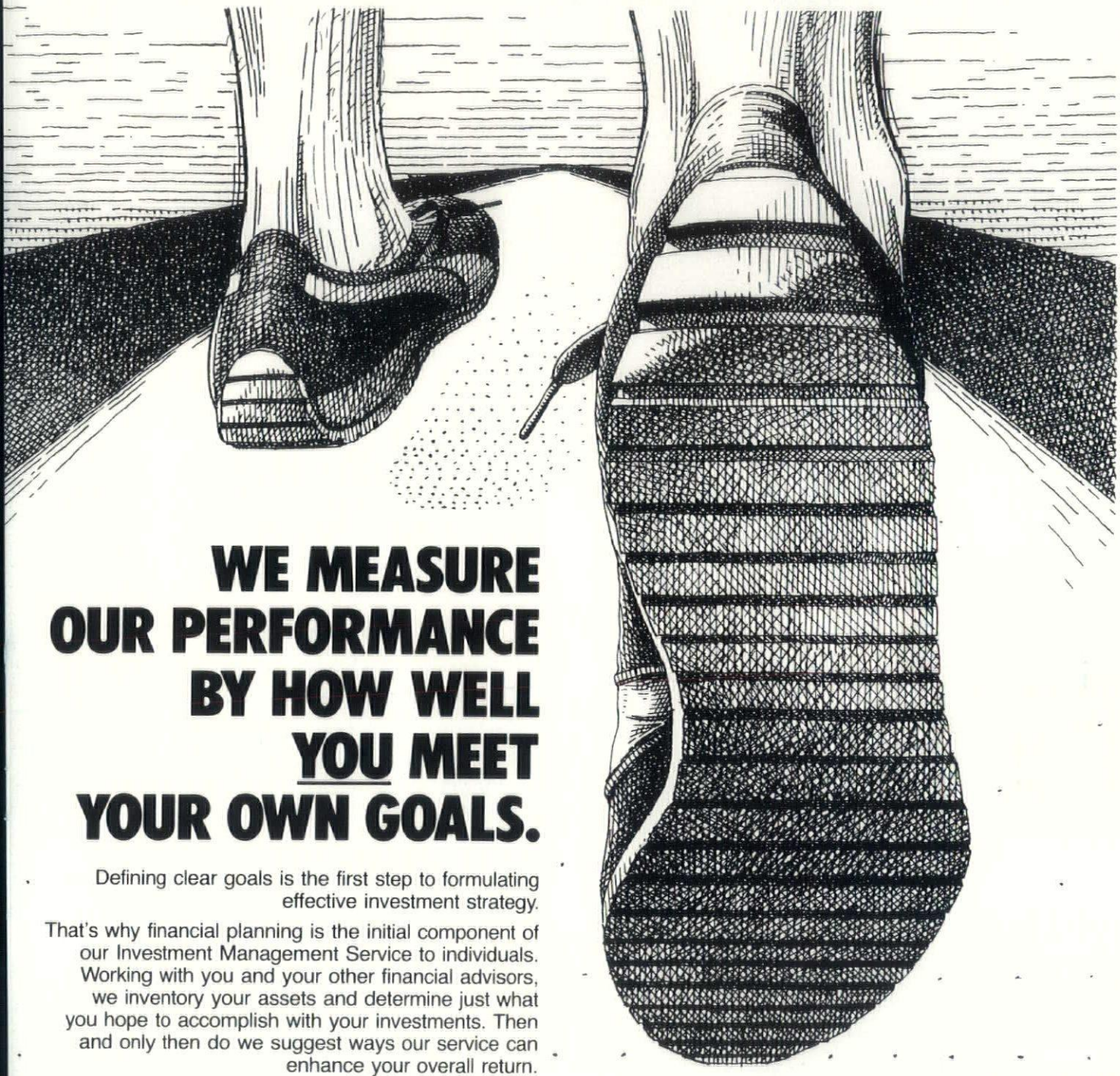


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